

K S O R

# Guide

TO THE ARTS  
DECEMBER 1985





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KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520

*The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.*



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# Guide

T O T H E A R T S

DECEMBER 1985

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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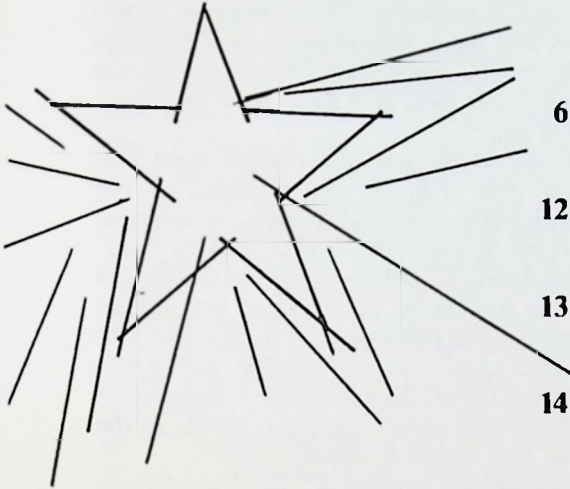
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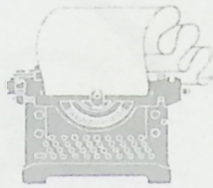
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**FROM THE DIRECTOR'S DESK**

## Why Don't We Just Acknowledge Their Generosity?

Several weeks ago we received a letter from a listener commenting (generally unhappily) on several programming matters. The writer went on to object to "the announcing of underwriters" and, in particular, the inclusion of underwriters' addresses and other information. He concludes "these are clearly short commercials. Why don't we just acknowledge their generosity, give them their tax write-off, and let it go at that?"

No one else has voiced this particular complaint (at least to me). However, the lack of understanding of the underwriting relationship is probably more widespread and, to me, disturbing. So here's the story on underwriting.

As you doubtless know, KSOR needs to generate 80% of the funds needed to stay on the air. Some of that money comes in the form of a grant that we earn in direct ratio to the support that other private sources provide. About 60% of the KSOR Listeners Guild's support to the station comes from individual members' membership payments. In the current fiscal year, that comes to about \$162,000.

The need to raise at least another \$75,000 from private sources is a budgetary imperative. The Guild has among the lowest membership rates in the nation. If you've listened to fundraising events in other cities, you will hear membership rates of up to \$60 per year. We believed it was important to keep the KSOR Listeners Guild membership low, and therefore affordable for the largest number of listeners. While it might be easier to raise the same sum from a smaller group of more financially capable individuals, we felt such an approach would inevitably change the focus and flavor of the station. So we opted to keep the membership as low as possible and supplement income with support derived in other ways.

Some of that support is received from advertising in the *KSOR Guide*, some from underwriting and some from specific grant applications.

But underwriters are very special people to us. Next to individual memberships, underwriters provide the largest portion of the Guild's revenue. We've come to depend quite heavily on their support.

Why an underwriter helps to bring a program to you isn't always easy to define. The above writer assumed it was for a tax deduction, but that's not really the case. Advertising is a business expense and business expenses are tax deductible. So underwriting dollars could be channeled to commercial advertising and have essentially the same tax effect for the business.



Underwriters frequently underwrite a program that they themselves enjoy. And that's an important point. Underwriters are people, not faceless corporations, and individuals make the decisions regarding what to underwrite. So often if you are enjoying a program supported by an underwriter, you can assume that the underwriter has joined with you to help make the broadcast possible because they, also, believe it's worthwhile.

Persons who underwrite broadcasts over KSOR also are individuals who live in our area, have a stake in the health (in the broadest sense) of the community and often see underwriting as a method of strengthening community services they believe are important.

And from a business standpoint, underwriters are also associating themselves with programming in the hope that their business activity is more prominently seen in the area. And that's a valid business interest.

The FCC has substantially revised underwriting regulations in recent years and broadened the type of information that can be included with the hope that a more attractive underwriting opportunity would increase public radio's underwriting income to compensate for declining federal support. In fact there is a very strong faction in Congress trying to authorize full-scale commercial activity by public broadcasters. (The public broadcasting community has generally opposed that step.) And increasingly in recent years, as revenues from other sources have slowed in growth, underwriting income potential has become the factor that determines whether a given program can be added to our schedule. Those announcements, therefore, are frequently all that keeps a particular program going. As a converse, however, you should know that we will not schedule anything simply because someone offers to pay for it. We've turned aside substantial sums offered to support the broadcast of programs that our programming department believed would not interest our audience. Generally, we decide there is a program we'd like to schedule and seek out underwriting to make that possible. There are several new programs on KSOR this fall that came about in precisely that fashion.

Perhaps the saddest thing that happens in the underwriting relationship is an underwriter failing to renew underwriting support because "no one ever responded." Response doesn't mean necessarily buying a product or service. Frequently it's just a brief note, or a comment when you see someone on the street, to the effect that you appreciate their making possible a program you enjoy.

Of course, if you are planning to make a purchase we hope you'll try to patronize our underwriters and let them know of your appreciation of their KSOR program underwriting. There are times when underwriting income of significant size has been lost to KSOR just because listeners didn't indicate their awareness of that underwriting support.

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KSOR is a member of: NPR-National Public Radio, CFB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon.

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(503) 482-6301



Each month in the back of the *GUIDE* you'll find a list of our program underwriters. I hope you'll make a conscious effort to make them feel appreciated. Their support is a continuing, and important, element of our ability to bring you the programs you enjoy.

### Thanks Marjorie

While we're on the subject of thanking folks, we'd like to salute Marjorie McCormick who has hosted *Veneration Gap* for seven years. This month she's turning the mike over to another host, and at 81 years young, maybe it's time for her to move on to other things. But for seven years she's enabled us to delve weekly into the issues and insights that our senior citizen population offers. We've appreciated her dedication and wish her well!

From all of us at KSOR, our best wishes for the holiday season.

**Ronald Kramer**  
Director of Broadcast Activities



## How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

### Send your contribution now!

- ☐ Composer/one year \$ \_\_\_\_\_
- ☐ Conductor/one year \$40
- ☐ Principal/one year \$30
- ☐ Regular/one year \$25
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Presented by **KSOR** & Members of **The Oregon Winegrowers Association**.

**Wednesday, December 4, 1985 6 to 9 p.m.**

At the Stevenson Union Building on the Southern Oregon State College Campus.

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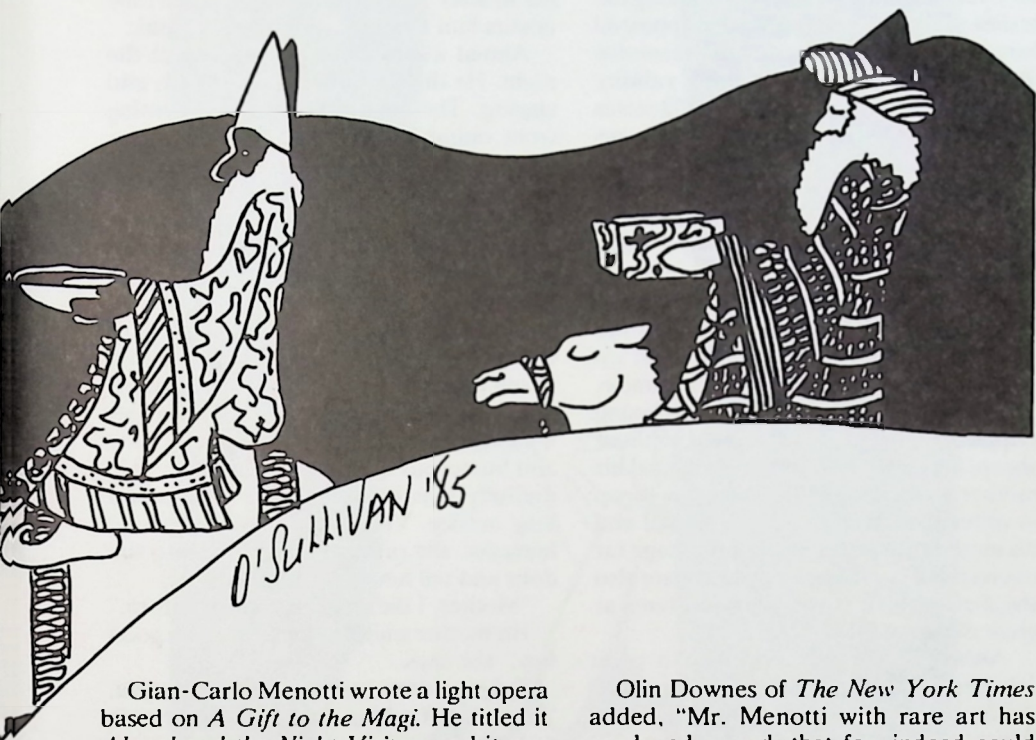
**Tickets: Ashland Wine Cellar  
or call KSOR 482-6301**





# Ahmal & The Night Visitors

Text and illustrations  
by Sherry O'Sullivan



Gian-Carlo Menotti wrote a light opera based on *A Gift to the Magi*. He titled it *Ahmal and the Night Visitors* and it was first produced for NBC on Christmas Eve, 1951. Since then, according to Ellison Glattly, music director for the Rogue Valley Opera, the opera has been produced approximately 5,000 times. A critic for *The New York Herald Tribune* suggested an explanation for the opera's instant popularity when he reviewed the televised premiere: "... I can think of no higher praise than to say that everyone who saw it was a little better as a person and as a Christian than he was an hour earlier."

Olin Downes of *The New York Times* added, "Mr. Menotti with rare art has produced a work that few indeed could have seen and heard last night save through blurred eyes and with emotions that were not easy to conceal."

I first saw *Ahmal and the Night Visitors* almost three decades ago when I was just a puppy. My parents had taken me to hear my big brother, with his huge basso profundo voice, when he appeared as one of the kings in a local production at the University of Manitoba in Winnipeg, Canada. I remember being moved to compassionate and exultant tears by the opera. I also remember *Ahmal* as being the sole



reason I started a weekly newspaper for all the indifferent families who lived on our long, shady block. Compelled to write my first rave review, first I had to create the vehicle for it. My brother went on to fulfill his dream of becoming an opera star at Covent Garden and La Scala, while my career as a journalist was a little more quixotic. Of that quickly aborted first publishing dynasty, established when I was nine years old and typed clandestinely (with multiple carbons) on my father's expensive business stationery, only a few issues remain. Thankfully, not among the survivors is the first edition containing the review of *Ahmal*, or it might have appeared here. As I view those issues that did survive the centuries, I question their validity anyway. A weather report for 1952 states the day's temperature spanned 0 degrees to 100. From my present pinnacle of cynicism I recognize the potential of a true columnist: one who wishes to be all things to all people. Although I have learned this is neither possible nor desirable, nevertheless I can't help believe that first rave review of *Ahmal and the Night Visitors* might have been right on target. After all, everybody loves a miracle.

The hero of the opera is Ahmal, a young crippled boy. He is a shepherd without sheep; his father has died recently and his mother was forced to sell their few sheep in order that they might eat. Ahmal and his mother live alone in a poor cottage far out on the moors. Their neighbors are also shepherds who live in shelters scattered at great distances from them.

Ahmal is a lonely boy with a great imagination. His mother, anxious and made impatient by their desperate plight, is not a happy companion to the boy. His only friends are a half-starved cat and a tiny caged sparrow. He also has his pipe which he plays alone at night in a darkness relieved only by light from the moon and stars. One can easily imagine the thin, reedy sounds as they echo among low hills in an empty night.

The opera begins. It is snowing lightly. Ahmal is seated under the stars wearing a thready cloak, his wooden crutch by his side, and he is playing his pipe. He is mesmerized by a huge, new star in the heavens. When his mother calls him in, he

can't wait to tell her about it. Alas, his vivid imagination defeats him. He is like the little boy who cried "Wolf." His mother lives daily with Ahmal's flights of fancy and does not believe his description of a star. ". . . a star as large as a window, and the star has a tail and the tail is of fire!"

She becomes angry and reminds the lonely boy of the fish he once described to her. "A fish as big as a boat with whiskers like a cat and wings like a bat and horns like a goat." Unable to convince her, Ahmal lies down with his pet cat on his pallet of straw and goes to sleep. Before his mother retires to her own pallet, she covers him tenderly with his thin cloak.

Ahmal wakes up in the middle of the night. He thinks he hears silver bells and singing. The sounds seem to be coming from outside their hut. He creeps to a window and peers out through the snow. He sees three tall, richly dressed men sitting upon stately camels. At once delighted and appalled, he retreats to his pallet, not daring to tell his mother what he has seen . . . even if it *is* the truth.

Eventually, there is a rap on the door of the cottage. His mother, drowsy, asks him to see who is there. Ahmal opens the door and stands gaping at a magnificent stranger. This signals one of the many charming and humorous moments in the opera. He dutifully tells his mother that there is a king outside. Very angry at his continued fantasies, she orders him to return to the door and tell her the truth. He does.

"Mother, I didn't tell the truth before."

His mother smiles at him. "That's a good boy," she says.

Taking a deep breath, Ahmal blurts out, "There's not a king outside . . . there are two kings!"

The comedy is repeated and he approaches her straw pallet once more, admitting, "Sure enough, there are not two kings outside! The kings are three," he then finishes triumphantly, "and one of them is black!"

Exasperated, his mother gets up and flings open the door, expecting empty air. But, indeed, there *are* three kings and *one* of them *is* black! They introduce themselves graciously to the stunned woman. Enter Kings Melchior, Balthazar, and Kaspar. They request shelter for the night





and Ahmal's thoroughly cowed mother invites them inside. Their explanation that they are following a star further lends credence to Ahmal's earlier story and he whispers loudly to his mother, "What did I tell you?"

The kings' page begins to carry in their possessions: rich oriental rugs; a golden cage containing a strange bird; and an urn of frankincense, an incense that symbolized divinity, also known as the "perfume of the gods." Frankincense is made from crystallized droplets of gum-resin harvested from *Boswellia* trees in southern Saudi Arabia, and was used by the Egyptians as far back as 15th-century B.C. for temple rites and as a base for perfumes.

There was a chalice of myrrh, also an Arabian gum-resin prized for medicine. Myrrh is a darker, richer aromatic used to perfume the royal mummies of Egypt and, as a main ingredient specified by the Old Testament in the sacred anointing oil of the Jews. Last, the page carried in a coffer of gold; and a box covered with jewels and painted mystic figures of dragons, birds, and exotic trees and flowers.

Ahmal is overwhelmed with curiosity. Not dismayed by their guests' royal bearing, he gets right to the point. First he approaches the most awesome of the three men, the black king, Balthazar. Ahmal asks if he is a regal king and if he has regal blood. When Balthazar answers "yes" to the questions, Ahmal demands to see his regal blood.

"It's just like yours," responds Balthazar.

"What's the use of having it then?" asks Ahmal.

"No use."

Ahmal turns his boyish curiosity to the deaf and eccentric Kaspar and learns that the strange bird in its golden cage is a parrot.

"That bites," Kaspar hastens to add. The exotic box contains Kaspar's magic stones: a carnelian, moonstone, red coral, lapis lazuli, jasper, topaz, and a ruby that cures and protects against every imaginable ailment or evil; beads simply for playing; and sweet, black licorice, the first Ahmal has ever tasted.

When his mother chastises Ahmal for bothering their visitors, Ahmal defends his

position by telling her, "They kept asking me questions." She banishes Ahmal, telling him to rouse all their shepherd neighbors and tell them of the royal visitors. She orders him to ask for whatever food they have, since she has nothing in the house. After Ahmal limps out into the cold night with his crutch and thin cloak, she approaches the kings' treasures. She has difficulty concealing her cupidity as she admires the wealth — especially the coffer of gold.

Melchior explains the gifts are for a special Child and speaks of a star they are following which will lead them to Him. He describes the Child they seek: "The color of wheat, the color of dawn. His eyes are mild. His hands are those of a king." Ahmal's mother repeats the description and attributes it to her crippled son.

"Yes, I know such a child," she says.

Together, the three kings continue, asking if she has seen, "A Child the color of earth, the color of thorn. His eyes are sad, his hands are those of the poor, as poor He was born."

She reiterates her certainty that the child they are seeking is her son, Ahmal. At that moment the shepherds, a score of them, arrive to pay homage to the kings. Feasting and dancing follow. Finally the shepherds depart, leaving the three royal guests alone with Ahmal and his mother. Before going to sleep, Ahmal approaches Kaspar and, forgetting Kaspar's extreme deafness, whispers, "Excuse me, sir: Amongst your magic stones is there one that could cure a crippled boy?"

But Kaspar doesn't hear. Resigned to a life as a cripple, Ahmal limps back to his pallet and his malnourished cat where he finally drifts off to sleep.

But Ahmal's mother does not sleep. Obsessed with the urgency to survive their unrelenting poverty, she creeps forward and steals a small amount of gold from the coffer. A melee occurs when she is discovered by the kings' page. Ahmal wakes up, observes the page abusing his mother, and rushes to her defense. The three kings, seeing how desperately Ahmal defends his mother, relent and tell her to keep the gold she stole, saying, "Oh woman, you may keep our gold. The Child we seek doesn't need our gold. On love alone He





will build His kingdom."

The three kings prepare to depart. Ahmal's mother, now moved by their vision, refuses the gold and expresses a desire to send a gift to the Child they seek. She laments, however, that she is too poor even for the simplest gift. Ahmal has an idea. What, he thinks, if the Child is born a cripple like him?

Inspired, he offers his wooden crutch to the three kings, saying, "Let me send Him my crutch. Who knows, He may need one, and this I made myself." His mother is worried about how her son will walk without his crutch and she protests, but Ahmal is already moving toward the kings, holding his crutch before him in his hands. He takes several steps before any in the small room realize what miracle has occurred: Ahmal is walking!

Ahmal's joy is overwhelming. He leaps and dances. Soon he begs to take his crutch to the Child himself. His mother agrees reluctantly after cautioning him to wash his ears and not tell lies. Ahmal settles behind Kaspar on one of the camels and waves until his mother and their lonely cottage are out of sight. Melchior, Balthazar, Kaspar and Ahmal, the sleeping parrot and the camels, move slowly onward toward the great star.

*Sherry O'Sullivan is a free-lance writer and graphics designer who resides in Ashland, and contributes regularly to the Guide.*

---

## **"Ahmal" In Crescent City by Sherry Heiser**

Lighthouse Repertory Theatre will present *Ahmal and the Night Visitors* in Crescent City's Elk Auditorium this month. It's a new challenge for the theatre group.

"This is our first opera," says LRT president Debbie Cochran, "and LRT is anxious to see how it turns out."

Cochran is also the producer of this presentation with David Cismowski directing and Beverly Cottingham as musical director. The instrumental trio providing the musical accompaniment consists of Terry Villian on flute, Eleanor Niesen on clarinet and Donna Gastineau on piano.

Ben Stout plays the part of Ahmal with Beverly Cottingham as the Mother. The part of Kaspar is played by Bob Cochran and Melchior by Bob Brissenden. Bob Seligman is Balthazar.

Members of the chorus include: Carol

Anderson, Morganna Brissenden, Holly Herrick, Theda Major, Sister Catherine Niess, Sam Stover, Colleen Bruhy, Barbara Callison, Ann Donati, Robin Hubbard, Rachel Hubbard, Carolyn Herriott, April Quigley, Frank Allard, Harold Keech, John Metcalf, George Mosier, Wendell Peterson, Gene Patrick, Eldon Kelly and Mary Madding.

Almost as soon as the Christmas holidays are over, LRT will be hard at work preparing for its March production "Fiddler on the Roof."

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**Crescent Elk Auditorium  
9th and G Streets**

**8 PM Dec. 6 & 7**

**2 PM Dec. 8**

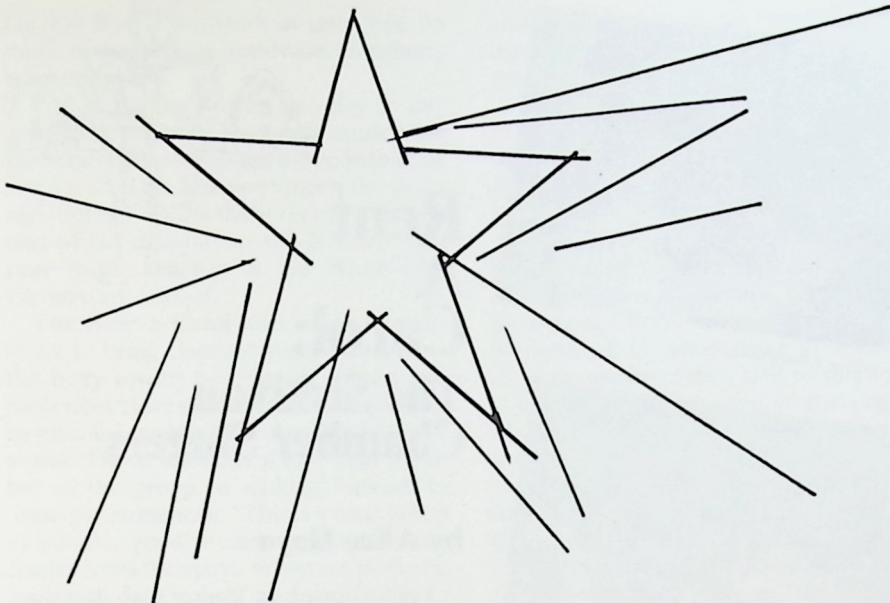
**8 PM Dec. 13 & 14**

**Tickets: \$4, Seniors & Children \$3  
by writing: LRT, P.O. Box 171  
Crescent City, CA 95531**

**Remaining tickets at the door**

---

*Sherry Heiser is a reporter for the Del Norte Triplicate.*



## Rogue Opera & SOSC Collaborate on "Ahmal"

Auditions were held in October at SOSC for boy sopranos to sing the lead in Menotti's light opera, *Ahmal and the Night Visitors*. The audition call was unusual. Although there is need only for one boy soprano to sing the lead role of Ahmal, Ellison Glattly, music director for the Rogue Valley Opera, wanted two for a double-cast production. And two he found.

Sterling Southwick from Grants Pass and Chris Pitts from Ashland both are 11 year-old male sopranos, and each will appear this December in three of six performances given by members of the Rogue Valley Opera Company and members of the Southern Oregon State College opera theatre program in a double cast production of *Ahmal*.

Glattly, who will direct and conduct the performances, hopes to entertain and educate the public, using the endearing light opera *Ahmal and the Night Visitors* to help them understand the art form.

"Opera doesn't have to mean 'it's not over until the fat lady sings'," laughed Glattly. "*Ahmal* is sung in English, for one

thing, and we hope the combination of experienced students and professionals will be enjoyed by the public. The orchestra will consist of members from the Rogue Valley Orchestra.

"It's a wonderful way of celebrating Christmas with your family," Glattly concluded.

Members of the cast include Joe Vincent, of the Shakespearean Festival; Peter Sacco, a professional singer; and Bill Richardson, a vocal instructor from Rogue Community College. Cast members who are local townspeople and students include Alice Turner, Renee Merrigan, David Works, Bruce Blanchard, and Ian King.

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### SOSC Music Recital Hall

December 20 & 21 - 7:30 PM

Medford High School Auditorium

December 22 - 4 PM

### Tickets:

Adults: \$5.50; Students & Seniors: \$3.25

20% Discount to Families of 4 or More

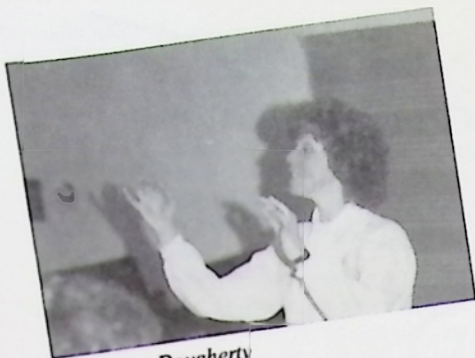
Performances for school children  
will be held Dec. 17-19 at 1:00 PM

SOSC Music Recital Hall

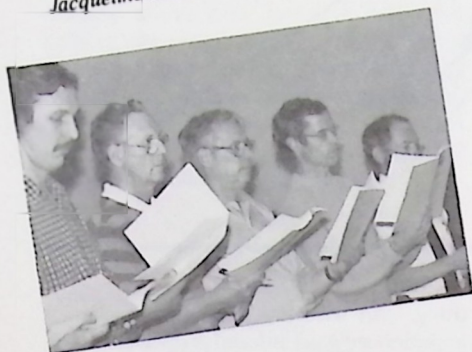
For ticket information call

482-6101 or 482-6400.

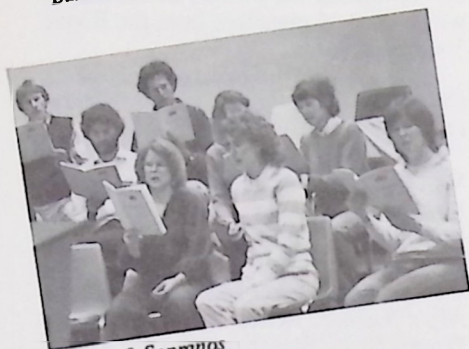




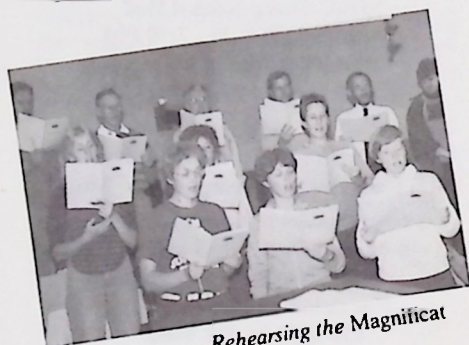
*Jacqueline Dougherty*



*Basses*



*Tenors & Sopranos*



*Rehearsing the Magnificat*



# Rent A Carol: The Siskiyou Chamber Singers

**by Alice Daya**

You've heard of Rent-a-Car, Rent-a-Kid, and Rent-a-Gorilla. Now, in an innovative move to bring fine choral singing directly to the public, the Siskiyou Chamber Singers of Ashland are offering **Rent-a-Carol** this holiday season.

For a small fee of \$35, up to four members of the group will visit private parties, bringing with them their delightful voices. The group is working on the Alfred Burt Carols, arrangements of lesser known carols with jazz harmonies, for the Rent-a-Carol performance, but they can also provide song sheets of familiar carols so that the party can join in. To book the carolers, call 482-2410. Most likely, a recorded voice will answer and invite you to leave a message.

That melodious voice belongs to Jacqueline Dougherty, founder and conductor of the Siskiyou Chamber Singers. Born and raised in Medford, Dougherty studied conducting under Helmuth Rilling in Germany, where she also sang with his travelling choir. Along the way, she absorbed his philosophy that music belongs to everyone, and that if people can understand the text of a piece and the conductor's portrayal of it, they will be more deeply touched by the music they hear.

Rilling has achieved international fame, and locally he is closely identified with the annual Oregon Bach Festival in Eugene.

He has had a tremendous influence on music and musicians worldwide. Dougherty is no exception.

Putting Rilling's ideas into day-to-day practice, Dougherty has taught music from the Kindergarten through the college level. She founded the Siskiyou Singers five years ago, but her efforts there represent only a part of her dedication; she is now a full-time music teacher at the White City Elementary School.

The Rent-a-Carol idea is yet another move to bring classical music down from the ivory tower; by bringing singers and audiences close together, the group hopes to establish a closer relationship with the public. David Franklin, a four-year member of the group, is looking forward to these performances. "This is a neat group of people, good musicians whose music comes from the spirit. When we perform, we feel as if we're fed," he says. "I'd like to see more of this in the future; the energy and excitement make it worthwhile."

Three years ago, the Siskiyou Chamber Singers established connections with the Continuing Education Division of Southern Oregon State College, a relationship that has benefited both. The singers use the excellent rehearsal and performance facilities on campus, and offer two sets of concerts per year, one in early winter, and one in early spring. There is no cost for these performances; the group has made a commitment to performing the concerts free so that the largest possible audience may come to listen. The group completed its early winter set of concerts last month; concerts are also scheduled for early spring. On occasion they perform in other communities; in the last couple of years they have visited Roseburg and Yreka. Information for all their concerts appears in the *KSOR Listeners Guide*.

What can a listener expect from a concert by the Siskiyou Chamber Singers? "There really isn't anyone else like us in the Rogue Valley," Dougherty says. "We offer primarily classical music from the Renaissance through the modern period, including pieces with jazz harmony and folk music idiom." The group has a growing following of loyal fans. "People who attend our concerts," Dougherty observes, "come

away saying they sense the vitality, the excitement of the group. And they comment positively on the choice of music."

True to the concept that music belongs to everyone, the 30-member group has included, during its history, members from diverse backgrounds. Most sang in high school, college, or church choirs; a few study voice privately now, but the group represents a cross section of professionals, including lawyers, students, homemakers, professors, doctors, and construction workers, all of whom have at least one thing in common: they love to sing.

Carolyn Federico, one of the original members of the group, has enjoyed watching the group change over the years. "I really like the people. They're an incredibly diverse group," she says, "but the warmth and camaraderie are great." Like David Franklin, Federico welcomes the opportunity to perform. "There's a lot of pleasure in performing; this group gives people a chance to do solos. It's stressful, but it's constructive stress. Auditions always bring in a lot of new people."

In addition to the practical support it receives through its association with Continuing Education at Southern Oregon State College, the group has incorporated as a non-profit organization and now has a board of directors which sets general policy and, most importantly, helps with fundraising. The next step for the group is to acquire a general manager to take over scheduling and other administrative matters, so that Dougherty, who up to now has served both as artistic and executive director, can concentrate fully on musical concerns.

Although there are more women conducting now than in the past, Dougherty says, "I know of only one other woman conducting a community choir in Oregon." More settled and easy going about the group than she was several years ago, Dougherty describes her role as "more a facilitator than a leader. The group makes music together. That's all."

*Alice Daya, now working on her M.A. at SOSOC, is editor of the college's literary magazine, the West Coast Review, and contributes regularly to the Guide.*





## Compañeras: Women, Art, And Social Change in Latin America By Betty LaDuke City Lights Books San Francisco, California

by Barbara Ryberg

Social protest in art is nothing new; neither is violence in Latin America. What Betty LaDuke brings to light in *Compañeras: Women, Art, & Social Change in Latin America* is new. It is artistic expression as both liberator and liberation.

Preferring, as she says, "artists who probe beneath polite surface facades of their societies," LaDuke has pulled together the work of primitive and trained women artists throughout war-torn Latin America. What emerges for the reader is an understanding of what it means to be a woman living with war and poverty in countries which are in the process of political, religious, and social change.

It isn't possible to write about Latin America without including something of the politics of liberation going on there. LaDuke chooses as one example the work of poet, Ernesto Cardenal, in the Christian commune he helped found in Solentiname, Nicaragua. A collection of beautiful islands on Lake Nicaragua, Solentiname has become a symbol of the struggle for change taking place in Latin America, much like Guernica has become a symbol of fascist brutality in Europe. Now Minister of Culture in Nicaragua, Cardenal helped the campesinos in Solentiname rid themselves of non-productive farm labor as a sole means of support, by turning their minds and hands to art.

Not that an artist lurks in the soul of every campesino, but what happened in Solentiname was a gradual awakening of a

people to the *possibility* of a better future. One of the women, herself an emancipated campesina, explains, "We began to analyze our situation . . . to discover God created people with a right to live . . . with dignity." (Though the commune was eventually destroyed by the Somoza Guardia Nacional, the people did return to rebuild.)

Certainly the right to live in dignity has been the dream of every people seeking the path to freedom. In order to achieve that right requires more than answering a call to arms, though that is sometimes necessary, too. In Latin America, women are reaching back, often to their cultural past, to find a means by which to arrive at a better future.

For many what this means is picking up needle and thread. While some might take issue with the fact that women are "sewing," which traditionally means engaging in oppressive work in a situation of isolation, for the women of Latin America that is not the case. They are using a traditional craft, but in the process they are re-defining it.

One striking example of how they are accomplishing this might be the *arpilleras*, which LaDuke calls "embroideries of life and death." These are pieces of cloth which tell the stories of husbands, sons and brothers (*los desaparecidos*) dragged away in the night by police, of poverty and degradation, conditions of Pinochet's Chile. In short, the *arpillera* is a means of communication.

While these embroideries express violence and oppression, there are other women practicing the craft using themes of daily rural life. But in both instances, the simple techniques of embroidery had made it possible for women not only to earn money, but to take part in shaping their future.

There are other examples of needlework, such as the *Molas* (applied blouses) of Panama, and the birthing dolls of Peru and Brazil, which tell different stories.

What is common to all these women is that through their craft they are forming cooperatives, marketing their work, and

jointly training others. In an ironic twist, the violence and pain that drives these women to their cultural roots, is at the same time opening a way out of the present.

While these women are not "trained" in any academic sense of the word, they are certainly not apart from those who are. What binds them all is the common expression of their condition.

Cecilia Rojas, cover artist for this book, began her career as a teacher, and later studied art. A common symbol in her work is the mask. She explains this by stating she felt "too old to develop the technical capacities of realistic portraiture." All the same, LaDuke points out, Rojas' masks are a powerful and wonderfully evocative artistic expression, rooted in the historical and folk traditions of her country, where the mask features in celebrations. In addition, the mask is a poignant reminder of the revolution, of the necessity to conceal identity in a closed society.

The many artists and the beauty and richness of their work detailed in the book, from Mexico to Haiti to Peru, some fourteen countries in all, are too many to cover in this review. It took Betty LaDuke four years to travel to all of them, often over rugged and difficult terrain. This collection derives from the many articles she wrote about her travels. Those articles subsequently appeared in art journals around the country, as well as this one. Also, for the student of art, LaDuke remembers to describe the artistic techniques in enough detail to be of use.

The uniqueness and simple beauty of the work, apart from those who comprise it, rests upon a unifying thread of confidence in the future. It is true that art survives because of its universality, its timelessness. With the dawning (hopefully) of a new age in Latin America, what strikes one most is the way these humble and determined women are using art to synthesize the past and present to build a new future. That synthesis may answer the demand for a universal message.

*Barbar Ryberg is a freelance writer based in Ashland.*





*A whole gaggle*

## Southern Oregon Bookshelf

by Alice Daya

photos by Tamara Williams

Pens flashed autographs across title pages and book lovers sipped wine and munched on cheese and crackers while browsing over the latest offering of Rogue Valley literature at Bloomsbury Books of Ashland this fall, during a book-signing party for six Southern Oregon writers, and dedicated fans chatted with their favorite local writers and met a couple of new writers who may soon become favorites themselves. But the greatest pleasure of the afternoon was listening to the writers, each committed in her own way to preserving a portion of Rogue Valley history and culture, talking about their favorite subjects: the distinctive Southern Oregon lifestyle, its exciting and raucous past, the great food, music, and theater. As one writer put it, "Not everyone has everything . . . but we think we do."

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Well, maybe not everything. But at least a generous portion. The wealth of new books exploring Southern Oregon, and the high level of enthusiasm generated by their advent, demonstrates that.

Among the new writers was Patti Wagner. Wagner, a recent graduate of SOSOC, published her first book, *The Ashland Menu*, last November. In the past year this collection of recipes from Rogue Valley restaurants has sold nearly 2000 copies. She got the idea from her sister in Aspen, Colorado, who sent Wagner a similar book based on Aspen restaurants. "I saw this primarily as a souvenir item the summer tourists would enjoy, but it sold out last Christmas as well," Wagner notes. In spite of the downright drudgery of visiting 17 local restaurants and sampling the best of their wares, Wagner enjoyed

compiling this sizable collection of recipes for the person with a gourmet appetite. Although *The Ashland Menu* has enjoyed a great deal of popularity, Wagner doesn't plan a similar book in the future. Instead, she will turn her attention to writing about her first love, natural history.

Patti Wagner isn't the only one with a taste for Rogue Valley food. Barbara Ryberg and Mary Ellen Steinman, both Ashland residents, plan a cookbook for the "borderline cook," a sequel to their recently published satire, *Ashland, Oregon: The Art of Living on the Border*. Ryberg and Steinman collaborated to produce the book after Steinman, an "immigrant to Ashland" suffered culture shock while trying to adapt to the local lifestyle. "People here are idiosyncratic," Steinman declares. In order to be chic, for instance, "you have to know where to stand in line for food."

Ryberg, a 23-year resident, commiserated with Steinman's plight, and from their mutual understanding this guidebook for the immigrant was born. "*The Art of Living on the Border* is a humorous look at Ashland culture for the newcomer," says Ryberg. "It's a loving satire — just in good fun."

Steinman feels more at home now, not only because of the therapeutic effect of writing their book, but because now that she has received her Oregon drivers' license, she feels more like a permanent resident.

Anne Foley's first book, *Lincoln on the Greensprings*, consumed five years of her life, and grew out of her long time curiosity about the people and past of her home. She had to overcome her shyness to pursue the research for her book, but found that interviewing old people was easier than she expected. Old newspaper articles dealing with the local logging industry provided much of her background research.

Kay Atwood is one of the most prolific of the Rogue Valley's historical writers, with four books to her credit including *Illahé* and *Blossoms and Branches* in addition to two more recent works. Her newest, *An Honorable History*, explores local medical practices over the last 133 years. Inspired by Dr. Roland (Bill) Mayer, a Medford surgeon, Atwood's book

developed out of a research project originally limited to recording the histories of local medical old-time-doctors and nurses who had cared for the valley's sick and injured before World War II.

As time went on, the scope of the project broadened and evolved into a book-length history that was eventually published by the Jackson County Medical Society. As an historian, Atwood asserts, "my primary concern is to present facts as accurately as possible." In addition to research at the Southern Oregon Historical Society, Atwood spent many hours interviewing those who had a hand in developing Rogue Valley medicine, including George Milligan, who founded the mercy flight program, and nurse Mabel Coffeen, who devoted much of her life from 1928 onward to the Community Hospital in Medford.

Atwood got together with Marjorie O'Harra to prepare *Medford 1885 to 1985*, a short history of the city, for the Centennial Committee. "This booklet touches some of the highlights of Medford's past," Atwood and O'Harra declare in the opening pages. "Medford's history is yet to be written."

Marjorie O'Harra has enjoyed an active and productive career as a journalist. Among her several books, *Ashland: The First 130 Years* was so successful that it is about to go back into print for a second time. Her latest effort, published by the Southern Oregon Historical Society, is *Southern Oregon: Short Trips into History*. Marjorie grew up in this area, and first started writing about Southern Oregon while she was still in high school. *Short Trips into History*, is the culmination of the ten years she spent writing a column for *The Medford Mail Tribune*; the purpose of her stories was to inspire Rogue Valley residents to explore the area. "There are so many things to do right here; you don't have to stray far from home," O'Harra says. She has chosen to focus her writing on Southern Oregon because, "it's just good story material. It's an exciting history: strong personalities, adventure, variety, people who lived hard." With her unusually clear perspective on the Rogue Valley and its past, O'Harra has had the chance to observe the extensive changes in attitudes and lifestyle that



occurred here in the 1960's and 70's. "In the last twenty years, we've experienced an influx of new people. Ashland was 'discovered,' and experienced a new economic vitality. People came here looking for a good place to retire, young people came looking for a place to fit their new lifestyles, and educated people came from the east looking for survival skills,

and brought with them an awareness of the environment. We were viewed as provincial until the 1960's. Of course, maybe we still are."

Provincial or not, Southern Oregon offers new experiences and journeys into history on a scale so grand that even longtime residents may be surprised.



Anne Foley

*Lincoln on the Greensprings: A History*  
Anne E. Foley

Drive less than twenty miles out of Ashland on Highway 66, and you will find yourself "on the Greensprings," an area described as the joining of the Southern Cascades and the Siskiyou mountains. Marked on few maps but well-known to Rogue Valley residents, the Greensprings is replete with history. Anne Foley's *Lincoln on the Greensprings* will take you on a trip back through time to the Greensprings heyday, when logging brought big-city investors and entrepreneurs to cash in on the district's timber. Foley's portrait of this doggedly independent and consolidated community is developed through old timers' tales of Depression poaching, box socials, and the privations of families learning to survive in a sometimes harsh environment. Periods of bustling success, when Lincoln was a thriving logging community, alternate with hard-times, first in the depression era when lumber prices plummeted, and then in the 1940's and 70's, when Lincoln fell prey to neglect that preserved few of its previous "model town"

qualities. Now the object of loving renovation, according to Foley, Lincoln "is home to a group of people who appreciate its history as a 'mill town' and a dream-come-true."

Necessarily small in scope, *Lincoln on the Greensprings*, published by the Southern Oregon Historical Society, nevertheless manages to pack its pages with photographs, maps and a wonderfully detailed account of the rise and fall of the local logging industry.



Patti Wagner, Marjorie O'Harra  
and Anne Foley

*The Ashland Menu:  
Restaurant Recipes from Ashland and  
the Rogue Valley*  
Patti Wagner

"Indulge yourself in a Rogue Valley eating experience!" advises the introduction to Patti Wagner's *The Ashland Menu*. This book allows you to do just that, and without visiting the 17 Rogue Valley restaurants whose best secrets are betrayed in this compilation of over 80 gourmet recipes. Aiming to please the most eclectic tastes, from the tofu lover to the filet mignon devotee, Wagner's book uncovers the mysteries of successful

Calamari Piccata, Peach Flambe, and "Where's the Beef?" chili. Perhaps the most appealing quality of this cookbook is its clear, precise instructions, highlighted with advice for how to achieve the best results from every recipe.

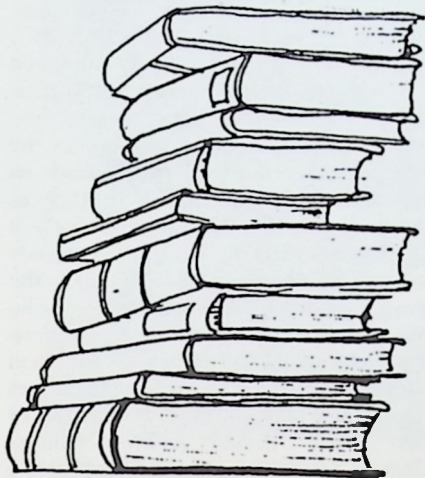


Mary Ellen Steinman and Barbara Ryberg

*Ashland, Oregon:*  
*The Art of Living on the Border*  
 Barbara Ellen Ryberg and  
 Mary Ellen Steinman

If you live in Ashland, don't take yourself too seriously. That's the message of Ryberg's and Steinman's gentle lampoon of this community's way of life. Better known by its shorter title, *The Art of Living*, this collaborative effort is designed to provide the immigrant to Ashland with some aid and comfort while adjusting to a culture that—probably—differs drastically from other communities. Where else could you divide the population up into tidy groups of students, actors, and former owners of the Mark Antony Hotel? Where else will you find five seasons: the four we're already well acquainted with, plus a fifth, Festival? Ryberg and Steinman, delivering their satire in a local dialect they label Borderland Lilt, manage to hit on a range of local attitudes that have led Ashland to become a nuclear free, socially aware, and culturally exciting refuge that attracts so many tourists and immigrants.

"It takes strength and physical courage to crack the customs, myths, and yes, fictions, that confront the newcomer at every turn," Steinman and Ryberg advise. "Here, at last, is an upfront book on how to adapt to the kind of life so many people around here look like they enjoy."



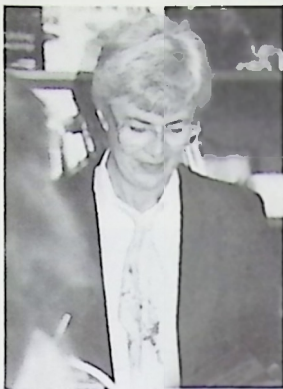
Kay Atwood

*An Honorable History: 133 Years of  
 Medical Practice in Jackson County,  
 Oregon*  
 Kay Atwood

"Injury and illness accompanied the first miners and settlers to the Rogue River Valley," begins Kay Atwood's examination of the history of local medicine. From the beginning, the isolation of the Rogue Valley and the often dangerous occupations of its people made practicing



medicine a challenging job. The story of those who took up the challenge makes for engrossing reading. Written in a refreshingly direct style, *An Honorable History* not only traces local medical history, but presents it against a wider background of national economics, crises, and medical innovations. The early chapters of the book tell the story of a medical battle in which badly equipped doctors were pitted against poverty, poor sanitation, and infectious disease; the precarious nature of human life in the 19th century is a theme that threads its way through the narrative. Potentially as precarious in the 20th century, only a deluge of medical discoveries stands between community health and the ravages of smallpox, diphtheria, and polio that fairly recently wiped out large portions of population on the national—and local—levels. In contrast with the sometimes dire state of public health, the minutes of then newly formed Jackson County Medical Society of the 1920's presents a graceful fellowship of doctors who, in addition to discussions about the pasteurization of milk, noise abatement, illegal abortion, and unusually tough cases, found time to discuss such oddities as a multiple birth—of puppies, to give picnics and dinners, and to protest laws prohibiting night parking. According to Atwood, recent "minutes of the medical society reflect the same responsibility of physician to patient that existed 130 years ago, but the record also indicates the complexity of the world that we have made."



Marjorie O'Harra

### *Medford 1885-1985*

Kay Atwood and Marjorie O'Harra

Medford is entering its second 100 years. To celebrate the anniversary, the Medford Centennial Committee commissioned Kay Atwood and Marjorie O'Harra to prepare a brief history covering a century of development, to accompany numerous photographs. Although mostly focusing on economic growth and political movement, the book touches on many topics, including some medical history, the evolution of media and transportation, and the growth of fraternal organizations. The photos, gathered by volunteers, are reason enough to enjoy this book. Carefully chosen and laid out, the photos reveal the history that explains Medford's claim to being a city Atwood and O'Harra describe as "the acknowledged center of business and industry in the area."



Barbara Ryberg, Mary Ellen Steinman and Alice Daya

## *Southern Oregon: Short Trips into History* Marjorie O'Harra

From the mysteries of Mount Shasta to the notorious past of Grizzly Peak, the Rogue Valley and surrounding areas offer visitors and residents a wealth of beautiful country and rich history, all within a day's radius of Ashland. Marjorie O'Harra has collected a substantial assortment of day trips for the curious, based largely on her ten-year column with *The Medford Mail Tribune*. In each of 24 sections, O'Harra describes pertinent and fascinating bits of history, and then gives directions on how to visit and enjoy the sites themselves. Arranged chronologically, the book also gives a feeling for the growth and development of the area, and on a personal level depicts the individuals who created its history. Among the agreeable features the book offers are an abundance of beautiful photographs related to the destinations she describes, and maps that will lead you there. She even includes advice on how not to get lost. In many cases the people connected with the place and the history speak for themselves, as when Effie Birdseye describes her long struggle to keep the family farm intact after her husband dies. The log home she worked so hard to maintain is still in the family, and open to visitors. O'Harra, drawn to the more humorous side of the stories she presents, quotes an early resident of Phoenix who tells how the city got its original name of Gassburg. It was named after a contemporary slang term for 'talkative,' a quality possessed by the one eligible female of the town. *Short Trips into History*, with its stories of repeated Indian attacks, a Missouri rosebush brought lovingly to Oregon by an early settler (cuttings still survive), and the hazardous exploration that resulted in the founding of the Applegate Trail, carries you back to a time when life was harder, yet had a quality of newness and adventure that is a pleasure to encounter.

*Alice Daya, now working on her M.A. at SOSOC, is editor of the college's literary magazine, the West Wind Review, and contributes regularly to the Guide.*

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## PROGRAMS & SPECIALS AT A GLANCE

**The Legislative Review** features the region's legislators on three panel programs, moderated by Russell Sadler, and accepting calls from listeners in live programs discussing "Taxation and Finance" on December 4; "Economic Development" on December 11; and "Health Care and Social Issues" on December 18. The live programs air from 6:30-9 pm.

**Christmas Day Specials** range from a concert of Dulcimer Music at 8:30 am; the Dale Warland and Elmer Iseler Singers in concert at 10 am; Todd Barton and friends with Early Music from Ashland at Noon; a recreation in Handel's era style of his Messiah by the baroque group Banchetto Musicale at 2 pm; a St. Olaf Christmas Festival at 6:30 pm; and An Anthology of the Sacred Carol at 8 pm.

**The Cleveland Orchestra** marks the 50th anniversary of "Porgy and Bess" with an all-Gershwin program

featuring pianist Lorin Tuesday, December 2.

**A Hanukkah Holiday**: Conservatory Band in December 8, at 8 pm.

**A Jacksonville Christmas** his poetry which recreates by earlier residents on at 9 pm.

**A Christmas Carol** by Ohio's Kent Acting Monday, December 16

**A Celtic Christmas** exp Fiona Ritchie and the ti Ireland and Wales, on S

**Music Memory** moves month of December o

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 About
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Philadelphia Orchestra	2:00 Berlin Radio Symphony	2:00 Cleveland Orchestra	2:00 Tonight
5:00 All Things Considered	4:00 About Books and Writers	4:00 Songs Jumping In My Mouth	3:00 A No
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Stud
9:00 Possible Musics	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
Music From Hearts of Space	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 To Be Announced	7:00 Music Memory	9:00 Vinta
	10:00 Post Meridian (Jazz)	9:00 Adventures of Doc Savage	9:30 Lord Wilms
		9:30 Ruby	10:00 Sidra On R
		10:00 Post Meridian (Jazz)	11:00 Post Meridian (Jazz)

Hollander as soloist on  
at 2 pm.  
**Special** features the Klezmer  
concert on Sunday,

s features Al Reiss reading  
the holiday as celebrated  
Thursday, December 19,

Charles Dickens is performed  
and Touring Company on  
at 9 pm.

ores the festive season with  
ditional music of Scotland,  
Monday, December 22 at 8 pm.

o Tuesday nights for the  
y..



A Christmas Carol

© 1985 WKSU-PM

Monday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 First Concert	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
2:00 Music From Europe	2:00 Music From Europe	12:00 KSOR News	11:00 Metropolitan Opera
4:00 New Dimensions	4:00 New Dimensions	2:00 Music from Washington	3:00 Pittsburgh Symphony
5:00 All Things Considered	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:00 A Prairie Home Companion
8:00 Kronos Hour	8:00 Kronos Hour	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
9:00 Chautauqua!	9:00 Chautauqua!	8:00 New York Philharmonic	10:00 The Blues
9:30 Faces, Mirrors And Masks	9:30 Faces, Mirrors And Masks	10:00 American Jazz Radio Festival	
10:00 Jazz Album Preview	10:00 Jazz Album Preview	12:00 Post Meridian (Jazz)	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)		



# SUNDAY

\* *by date denotes composers birthdate*

## 6:00 am Ante Meridian

Your companion in the early morning! *Ante Meridian* combines jazz with classical music, special features and the Arts Calendar.

Includes:

**6:30 am The Sounds of Science:** Exciting audio introductions to the fascinating world of science.

**7:30 am Future Forward:** Arts Commentaries for the 80's.

**8:30 am Bioregional Report:** A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

**9:28 am Ask Dr. Science:** Satire from the Duck's Breath Mystery Theatre.

## 9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

*Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.*

**Dec. 1** Guitarist Sharon Isbin, Larry Coryell, and Laurindo Almeida perform an exciting program of transcriptions for guitar.

**Dec. 8** Baritone Hakan Hagegard and pianist Warren Jones perform songs by Schubert, Duparc, Mozart and others.

**Dec. 15** This program features renowned baroque cellist Anner Bylsma and harpsichordist Elisabeth Wright.

**Dec. 22** The "Saint Paul Sunday Morning" Brass Quintet performs music by Palestrina, Gabrieli, Shostakovich, Schutz and Copland.

**Dec. 29** Violinist Franco Gulli joins members of the Saint Paul Chamber Orchestra in a program of Vivaldi violin concerti.

## 11:00 am Audiophile Audition

This new program samples the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and also features interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

*National broadcast made possible by Telarc Digital, and Maxell.*

**Dec. 1** Featured are the Octophoros woodwinds in their CD of the Beethoven Symphony No. 7, and an interview with audio pioneer Emory Cook.

**Dec. 8** A program of new releases, featuring the latest in CD's, tapes, and records. Also an interview with audio designer Dave Fletcher of Sumiko.

**Dec. 15 HEADPHONES ONLY!** This program features binaural recordings. If you have headphones, use them. The sound will be spectacular.

**Dec. 22** A program of Christmas music, including the Telarc CD, "The Sounds of Christmas," featuring the Atlanta Symphony.

**Dec. 29** John Sunier reviews the best audiophile recordings of the year, and also talks with guitarists Charlie Byrd and Laurindo Almeida.

## 12:00 n Chicago Symphony Orchestra

A new 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

*National broadcast funded by Amoco.*

**Dec. 1** Michael Tilson Thomas is soloist and conductor in a program which includes music by Gershwin, Grainger, Sousa, Del Tredici, Griffes and Chabrier.

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**Dec. 8** This concert begins a two-week traversal of the Beethoven Piano Concertos. James Levine conducts, and Alfred Brendel is soloist in the Concertos 1, 2, and 3.

**Dec. 15** Continuing the Beethoven Piano Concerto series, this concert features the Concerto No. 4, and the Concerto No. 5 ("Emperor"). James Levine conducts, and Alfred Brendel is soloist.

**Dec. 22** Margaret Hillis conducts the Chicago Symphony Chorus and soloists in a Christmas program, which includes Bach's Cantata No. 50, *Nun ist das Heil und die Kraft*; *Blest Pair of Sirens*, by Harry; *Gloria*, by Poulenc; and *A Christmas Cantata*, by Honegger.

**Dec. 29** Erich Leinsdorf conducts an all-Bach program, including the Orchestral Suite No. 1, Brandenburg Concerto No. 1, and several orchestrations of Bach organ works.

#### 2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller.

#### 3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National broadcast funded by CIGNA Corporation

**Dec. 1** Dennis Russell Davies conducts Act III from *Tristan und Isolde*, by Wagner; and Act II from *Akhnaten*, by Phillip Glass. Soloists include soprano Debra Polaski and Claudia Cummings, mezzo-soprano Milagro Vargas, counter-tenor Paul Esswood, tenors James McCray and Michael Austin, and baritone Raymond Wolansky.

**Dec. 8** Riccardo Muti conducts Rossini's String Sonata No. 6 in D; Beethoven's Piano Concerto No. 3 in C Minor, Op. 37, with soloist Claudio Arrau; and Hindemith's Symphony in E-flat (1940).

**Dec. 15** Erich Leinsdorf conducts Schumann's Overture to *Mantred*, Op. 115; The Symphony No. 3 by Roy Harris; and Symphony No. 3 in E-flat, Op. 10 by Dvorak.

**Dec. 22** Eugen Jochum conducts Mozart's Symphony No. 33 in B-flat, K. 319; and the Symphony No. 9 in D Minor, by Bruckner.

**Dec. 29** Riccardo Muti conducts Bach's B-Minor Mass. (NOTE: This program will begin at approximately 2:30 pm).

#### 5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

#### 6:00 pm The Folk Show

Host Brian Freeman presents a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.



#### 8:00 pm December 8 Holiday Special!

To celebrate Hanukkah, KSOR presents a concert of Klezmer music, featuring the Klezmer Conservatory Band, directed by Hankus Netsky.



#### Fiona Ritchie's Celtic Christmas

#### 8:00 pm December 22 Holiday Special "Fiona Ritchie's Celtic Christmas"

Fiona Ritchie explores the spirit of the festive season in the Celtic lands through the traditional music of Scotland, Ireland and Wales.

#### 9:00 pm New Time! Possible Musics

Host David Harrer features "New Age" music from all over the world. Many recordings are rare imports. The program also includes:

#### 11:00 pm Music from the Hearts of Space with Stephen Hill and Anna Turner.

#### 2:00 am Sign-Off

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# MONDAY

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## 6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

## 7:00 am Ante Meridian

A blend of classical music and jazz combined with features from *Morning Edition*, plus:

**7:37 am Star Date** A daily look at astronomical events.

**7:58 am Community Calendar**

**8:35 am Duck's Breath Homemade Radio**

**9:00 am Calendar of the Arts**

**9:30 am Bioregional Report** A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with funds from the Carpenter Foundation. The reports will be heard during Monday's *Ante Meridian*, and at other times during the week.

## 9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

## 10:00 am - 2:00 pm First Concert

**Dec. 2** MOZART: Piano Concerto No. 26 in D, K. 537

**Dec. 9** GRANADOS: Escenas romanticas

\***Dec. 16** BEETHOVEN: Symphony No. 3 in E-flat, Op. 55 ("Eroica")

**Dec. 23** HAYDN: Symphony No. 100 in G ("Military")

**Dec. 30** CHOPIN: Piano Concerto No. 2 in F Minor, Op. 21

## 10:30 am Monday-Friday

### The Sonatas of Domenico Scarlatti

A tricentennial celebration with new recordings of the cycle of Scarlatti's keyboard sonatas, performed by Scott Ross. National Public Radio secured these recordings from Radio France far in advance of commercial release. These sonatas air daily during First Concert.

## 12:00 n KSOR News

## 2:00 pm Berlin Radio Symphony Orchestra

A series of concerts by this highly acclaimed European Orchestra, produced by Radio Deutsche Welle, Köln.

**Dec. 2** Jesus Lopes Cobos conducts the world premiere of Yun's Symphony No. 2; Liszt's Piano Concerto No. 1, with soloist Lazar Berman; and Beethoven's Symphony No. 8.

**Dec. 9** Christoph Prick conducts Schoenberg's Violin Concerto, with soloist Christiane Edinger (who has performed several times at the Rogue Valley's Britt Festival); and the 1874 edition of Bruckner's Symphony No. 4.

**Dec. 16** Walter Weller conducts *The Noonday Witch*, by Dvorak; Beethoven's Piano Concerto No. 3, with soloist Radu Lapu; and the Symphony No. 5, by Glazunov.

**Dec. 23** Antal Dorati conducts Beethoven's *Missa Solemnis*.

**Dec. 30** Mstislav Rostropovich conducts Beethoven's Symphony No. 4, and the Symphony No. 4 by Shostakovich.

## 4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

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#### 4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

*Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.*

#### 5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

*Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.*

#### 6:30 pm Siskiyou Music Hall

Your nightly host is Lars Svendsgaard.

**Dec. 2** SCHUBERT: Piano Quintet in A, Op. 114 ("Trout")

**Dec. 9** RAMEAU: Motet: "In convertendo"

**\*Dec. 16** BEETHOVEN: Symphony No. 7 in A, Op. 92

**Dec. 23** SHOSTAKOVICH: Symphony No. 5, Op. 47

**Dec. 30** R. STRAUSS: Macbeth, Op. 23

9:00 pm Radio Dramas to be announced.



#### Dec. 23 A Christmas Gift From Tomie dePaola

Two charming folktales from Norway and Mexico come to life in a radio play by famed children's author/artist Tomie dePaola.

#### 10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests! The program begins with a Duck's Breath Mystery Theatre "Homemade Radio" feature.

2:00 am Sign-Off



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#### Holiday Specials

9:00 pm **Dec. 16 A Christmas Carol**  
Charles Dickens' classic story of Christmas is presented in a special dramatization by the acclaimed Kent Acting and Touring Company of Ohio.

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# TUESDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

7:37 am Star Date

7:58 am Community Calendar

8:35 am Duck's Breath Homemade Radio

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

\*Dec. 3 WEBERN: Orchestration of Fugue from Bach's "Musical Offering"

Dec. 10 BRAHMS: Double Concerto in A Minor, Op. 102

\*Dec. 17 CIMAROSA: "Il Maestro di Capella" (Intermezzo giocoso)

Dec. 24 STRAUSS: Symphony in E-flat for Winds ("Happy Workshop")

Dec. 31 FALLA: The Three-Cornered Hat

12:00 n KSOR News

2:00 pm Cleveland Orchestra

KSOR brings you another season of broadcast concerts under Music Director Christoph von Dohnanyi.

Dec. 3 Maxim Shostakovich conducts the Symphony No. 5, Op. 47 by his father, Dmitri Shostakovich; also Prokofiev's Piano Concerto No. 1 in D-flat, Op. 10, with soloist Malcolm Frager; and Tchaikovsky's "Romeo and Juliet" Fantasy Overture.

Dec. 10 Christoph Hogwood conducts an all-Handel program, including the Concerto for two Orchestras. Excerpts from *The Messiah*, two Coronation Anthems, and the Royal Fireworks Music.

Dec. 17 Robert Page conducts the Cleveland Orchestra Children's Chorus in a program of music for the holiday season.

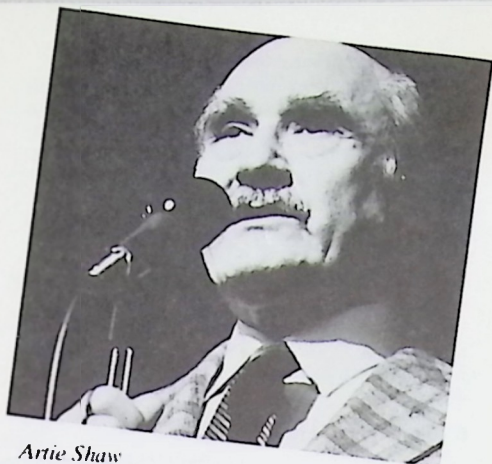
Dec. 24 In a program celebrating the 50th anniversary of Gershwin's opera *Porgy and Bess*, Franz Allers is joined by distinguished soloists, including pianist Lorin Hollander, in an all-Gershwin program, including: "An American in Paris," the Piano Concerto in F, and excerpts from *Porgy and Bess*.

Dec. 31 Leonard Slatkin conducts Gould's *Festive Music*; the Lieutenant Kije Suite, Op. 60, by Prokofiev; Haydn's Trumpet Concerto, with soloist Wynton Marsalis; and *Roman Festivals*, by Respighi.

4:00 pm Songs Jumping in My Mouth

A repeat of this popular 13-week children's series.

Local broadcast funded by the Jackson County 30/KSOR GUIDE/DEC 1985



Artie Shaw

Uniserve Council of the Oregon Education Association.

4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

Dec. 3 Charlie Haden, one of the greatest living bassists in jazz, talks about his music and his experiences leading his own Liberation Music Orchestra.

Dec. 10 Gay novelist and essayist Edmund White, author of *A Boy's Own Story* and *States of Desire: Travels in Gay America*, shares his observations on gay life and literature.

Dec. 17 Garrison Keillor talks about his new book, *Lake Wobegon Days*.

Dec. 24 Merce Cunningham, who revolutionized modern dance, discusses his life as dancer and choreographer.

Dec. 31 Clarinetist and bandleader Artie Shaw recalls the high points of his musical career, and the frustrations which precipitated his early retirement.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Dec. 3 RAVEL: String Quartet in F

Dec. 10 BRUCKNER: Symphony No. 4

Dec. 17 BRAHMS: Symphony No. 1 in C Minor, Op. 68

Dec. 24 RUBBRA: Improvisations on Virginal Pieces by Farnaby

Dec. 31 BACH: Concerto for Four Harpsichords and Strings

### New Night in December! Music Memory Feature:

Because of the Legislative Review programs scheduled for Wednesday nights, the Music Memory features, aired by KSOR for students in this elementary school music program, will be heard on Tuesday nights only for the month of December.

**Dec. 3** TCHAIKOVSKY: "Arabian Dance" from *The Nutcracker*

**Dec. 10** TCHAIKOVSKY: "Dance of the Toy Flute" from *The Nutcracker*

**Dec. 17** HANDEL: "Hallelujah" Chorus from *The Messiah*

Local funding provided by Hampton Holmes Realtors, Ashland.

### 9:00 pm The Adventures of Doc Savage

The pulp novel hero of the 1930s comes to life in this series of adventures, as the powerful and indomitable Doc Savage and his cohorts fight to save the world from evil. Boffo! This month we make our escape from *Fear Key*, but land right back in heck with *The Thousand Headed Man*.

**Dec. 3 The Mysterious Woods** Doc Savage's team finds itself in Santini's hands, and it looks like the evil villain will obtain the secret of *Fear Key*.

**Dec. 10 The Crawling Terror** Doc discovers the secret of *Fear Key*, and just in the nick of time, Doc uses a grenade (kaboom!) to protect the fate of the mysterious island. (This concludes *Fear Key*).

**Dec. 17 Mystery in London (The Thousand Headed Man, part 1)** Doc Savage finds himself with one of three keys to the secret of a man with a thousand head, and a forgotten city in the jungles of Indochina.

**Dec. 24 Three Black Sticks** The evil Sen Gat kidnaps two of Doc Savage's cohorts, "The Fabulous Five," and tries to trade them to Doc for the three mysterious keys.

**Dec. 31 Flight Into Fear** Doc frees his friends and follows their captors into Indochina, where the fugitives are felled in the Pagoda of the Hands by a mysterious power with a strange, hissing sound.

### 9:30 pm Ruby

A tough-minded futuristic detective parodies detective novels and science-fiction space epics.

**Dec. 3** T.J. Teru visits The House of Whoopee, a furniture store which features merchandise with built-in whoopee cushions. Then he finds himself in a cat food commercial. Sam and Sal robot watch public television.

**Dec. 10** Ruby visits Count Velcro at Kismet, the inflatable nomadic city. Teddy and Betty are chased by the Boogerman, and the Digital

Dentist explains the creation of the universe.

**Dec. 17** The Slimies are still trying to eliminate Ruby, as the Printer Sisters, Dot Matrix and Daisy Wheel perform live at the Digital Circus.

**Dec. 24** Ruby visits Horace Wimpy at the Motivational Research Center, and while she's inside the machine called the Medium, encounters Julio "Hot Stuff" Sanchez, the android Latin Lover.

**Dec. 31** Ruby brings things to a close as Rodant Kapoor is made director of the Motivational Research Center, the Bulldada does a wrapup, and the Tookah, once again, blows up real good.

### 10:00 pm December 31 New Year's Eve with KSOR

Stay off the highways tonight and join the radio celebration as KSOR and NPR bring you another coast-to-coast live jazz broadcast.

### 10:00 pm Post Meridian

Jazz selected for the late night, "Duck's Breath Homemade Radio" opens the program.

### 2:00 am Sign-Off



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# WEDNESDAY

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**6:00 am Morning Edition**

**7:00 am Ante Meridian**

**9:45 am About Women**

Your host is Esther Nitzberg.

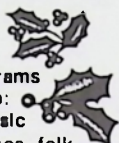
Funds for local broadcast provided by Valle Chevrolet, Medford.



## Christmas Day Special Programs

**8:30 am Winter Solstice:**

**A Program of Dulcimer Music**



In a summit of dulcimer virtuosos, folk artist John McCutcheon is joined by several well-known traditional folk groups, including Trapezoid and Metamora, for a 90-minute holiday concert. Host of the program is Morning Edition's Bob Edwards.

**10:00 am Echoes of Christmas**

Two premier choral ensembles, the Dale Warland Singers, and the Elmer Iseler Singers, join forces for an enchanting two-hour holiday concert from Minneapolis' Orchestra Hall.

**12:00 pm Early Music from Ashland**

The Oregon Shakespearean Festival presented a series of concerts this past summer featuring some of its most distinguished musical alumni. This two-hour concert presents highlights of those performances, featuring Todd Barton and Friends, Laurie Monahan and Ensemble PAN, Harlan Hokin, and others. Produced by KSOR, this program presents some splendid performances of early music.

**2:00 pm Handel's Messiah**

Banchetto Musicale, one of America's most respected baroque orchestras specializing in the re-creation of early music, performs the immortal oratorio in a style thought to be appropriate to the composer's time.

**6:30 pm St. Olaf**

**Christmas Festival Concert '85**

Minnesota's renowned St. Olaf Choir and College Orchestra combine with three other college ensembles for this joyous musical showcase for the holidays.

**8:00 pm An Anthology of the Sacred Carol**

In a repeat of a program very popular last season, stories behind the world's best-loved Christmas carols combine with a guitar performance by James Sundquist.

**10:00 am First Concert**

**Dec. 4** RESPIGHI: *The Fountains of Rome*

**Dec. 11** BERLIOZ: *Symphonie fantastique*

**Dec. 18** RAVEL: Piano Concerto in G

**Dec. 25** Pre-empted by Christmas specials

**12:00 n KSOR News**

Includes the Bioregional Report, a series of environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

**2:00 pm Tonight at Carnegie Hall**

A 52-week series of recitals recorded at Carnegie Hall.

*National underwriting by AT&T.*

**Dec. 4** Neville Marriner and the Minnesota Orchestra are joined by distinguished soloists in a performance of the *Magnificat* in D, S. 243, by Bach.

**Dec. 11** The Guarneri Quartet performs Haydn's Quartet in D, Op. 76, No. 5; and Bartok's Quartet No. 3.

**Dec. 18** Alexander Schneider conducts the New York String Orchestra in Haydn's Violin Concerto No. 1 in C, with soloist Cho-Liang Lin; and Mozart's Symphony No. 38 ("Prague").

**Dec. 25** Pre-empted by Christmas special.

**3:00 pm A Note To You**

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

**Dec. 4** Roland Nadeau is joined by jazz pianist Bob Winter in an exploration of the relationship between jazz and classical music, featuring music by jazz great Thelonius Monk performed by the Kronos String Quartet.

**Dec. 11** Musicologist Jacques Barzun joins Nadeau for a discussion of the artistic life in Paris during Claude Debussy's creative career.

**Dec. 18** Musicologist H. Wiley Hitchcock talks about 19th-century American composer Louis Moreau Gottschalk.

**Dec. 25** Pre-empted by Christmas specials.

**4:00 pm Studs Terkel**

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

**Dec. 4** Dan Okrent discusses *Nine Innings*, his inning-by-inning description of one baseball game.

**Dec. 11** Poet Philip Levine reads from *Sweet Will*, his new collection of poems.

**Dec. 18** Author Jamie Sayen discusses his book *Einstein in America: The Scientist Conscience in the Age of Hitler and Hiroshima*.

**Dec. 25** Jazz greats Milt Jackson and Ray Brown are featured.

### 5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

### 6:30 pm Special: The Legislative Review

Three weekly call-in programs dealing with important issues in the State of Oregon. State legislators from throughout the KSOR listening area will be guests in the KSOR studios to give their views on the current status — and future — of important Oregon issues. Listeners will be invited to call in questions. Host of the series will be political commentator Russell Sadler. The scheduled topics for the Legislative Review will be as follows:

**Dec. 4 Taxation and Finance**

**Dec. 11 Economic Development**

**Dec. 18 Health Care & Social Issues**

**Siskiyou Music Hall is pre-empted and Music Memory moves to Tuesday for December.**

### 6:30 pm Siskiyou Music Hall

Local funding provided by Dr. John Apostol of Medford.

**Dec. 25 Pre-empted by Christmas specials (see above).**

### 9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

### 9:30 pm Lord Peter Wimsey

This month we conclude the radio version of *Murder Must Advertise*, an adventure which takes Lord Peter into the rarified world of advertising to investigate a mysterious death.

**Dec. 4 Unsensational Masquerade of a Harlequin** Lord Peter's adventure escalates as he finds himself at a country manor in a midnight encounter with a tipsy house guest.

**Dec. 11 Inexcusable Invasion of a Ducal Entertainment** Two unsavory characters crash a London society party, leading Lord Peter closer to discovering the murderer's motive.

**Dec. 18 Sudden Decease of a Man in Dress Clothes** Suspecting Pym's Publicity, Ltd., is a front for drug smuggling, Lord Peter believes the murder is an inside job.

**Dec. 25 Appropriate Exit of an Unskilled Worker** Caught in his own deceitful web, the killer confesses to Lord Peter, who offers him a surprising choice. (This concludes *Murder Must Advertise*.)

### 10:00 pm Duck's Breath Homemade Radio

### 10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

**Dec. 4** Saxophonist Charlie Rouse, a member of Thelonius Monk's quartet for 10 years, discusses Monk's music as it is performed by his own group, Sphere, as well as other jazz and pop artists.

**Dec. 11** Legendary drummer Art Blakey talks about jazz education and teaching leadership through good performance habits, as well as his record "New York Scene," and the classic re-issue, "Night in Tunisia."

**Dec. 18** New Orleans pianists Mac Rebennack, also known as Dr. John, demonstrates the confluence of musical idioms that created the unique New Orleans style known around the world.

**Dec. 25** Producer Michael Cuscuna plays excerpts from the best recordings he's been responsible for, and delineates the differences between re-issues, alternate takes, and previously unreleased masters.

### 11:00 pm Post Meridian

More jazz for the night time.

### 2:00 am Sign-Off

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# THURSDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am To be announced

10:00 am First Concert

Dec. 5 MENDELSSOHN: Symphony No. 4 in A, Op. 90 ("Italian")

Dec. 12 HANDEL: Water Music

Dec. 19 SCHUBERT: Octet in F for Strings and Winds, D. 803

Dec. 26 BACH: Violin Concerto No. 2 in E, S. 1042

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Dec. 5 The Berlin Philharmonic Orchestra performs music by Berg, Schubert, Beethoven and Brahms.

Dec. 12 The Berlin Philharmonic, in concerts led by Jesus Lopes Cobos, Zdenek Macal and Seiji Ozawa, performs works by Mozart, Schumann, Berg and Beethoven.

Dec. 19 The Berlin Philharmonic performs Mendelssohn's Piano Concerto No. 1, with soloist Bella Davidovich; and the Stuttgart Radio Symphony Orchestra is featured in Mahler's Sixth Symphony.

Dec. 26 The Finnish Radio Symphony Orchestra performs Englund's Piano Concerto No. 2, with soloist Eero Heinonen; and the Stuttgart Radio Symphony performs Bruckner's Symphony No. 8 in C Minor.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing.

It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Dec. 5 **Build It Yourself** with Blair Abree. As American work-space and lifestyles have changed in recent years, so has the American home — in the size and composition of households, and in the ways living spaces are designed, financed and built. One important aspect of these changes is the growing phenomenon of owner-built housing; and one of the leading forces in this area is the Owner-Builder Center of Berkeley. Blair Abree, the Center's Director, shares what they've learned in the course of teaching 10,000 people how to design and build their own homes.

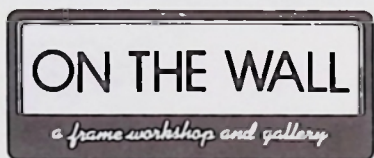
Dec. 12 **Turning Suffering Into Enlightenment** with Lama Sogyal Rinpoche. Sogyal Rinpoche, a Tibetan Buddhist Meditation Master and incarnate Lama, speaks of ways to alleviate pain and actually transform it into a tool to develop clarity of mind.

Dec. 19 **Growing Up American** with Gerald Rosen. The so-called "American Dream" runs deep in the American psyche. San Francisco novelist Gerald Rosen is just idealistic enough to persist in believing in the American Dream. A gifted writer and lucid speaker, Rosen describes the Dream in nuclear-age terms, and points the way to a local-yet-global solution.

Dec. 26 **Daily Bread** with Wendell Berry. Farmer, ecologist and poet Wendell Berry is featured in a repeat broadcast of a program originally aired in October.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.



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**6:30 pm Siskiyou Music Hall**

**Dec. 5 SIBELIUS:** Symphony No. 2

**Dec. 12 MOZART:** Symphony No. 41 in C ("Jupiter")

**Dec. 19 SCHUBERT:** Symphony No. 9 in C. D. 944

**Dec. 26 HARTY:** An Irish Symphony

**8:00 pm The KRONOS Hour**

The world-renowned Kronos String Quartet, which performs frequently in southern Oregon, is one of the few quartets specializing in 20th-century music. Their repertoire and unconventional approach to performance excites even those who find most 20th-century chamber music formidable.

**Dec. 5** This program features *Dream Not* by Warren Benson; *Voices*, by John A. Lennon; the String Quartet No. 3 by Thomas Oboe Lee; and *Galaxians*, by Oregon Shakespearean Festival Music Director Todd Barton.

**Dec. 12** The Kronos performs Penderecki's String Quartet No. 1; the String Quartet No. 1 by Canadian composer R. Murray Schafer; *Variations on a Yearly Theme*, by Wendy Carlos; and *Ancora*, by Jan Morthenson.

**Dec. 19** Two works comprise this program: Patrick Gleeson's Quintet for String Quartet and Synthesizer (with the composer performing on synthesizer); and *Cadenza on the Night Plain*, by Terry Riley.

**Dec. 26** On the final program of this series, the Kronos performs Peter Schulthorpe's String Quartet No. 8: *Fall From Grace*, for Quartet and Tape, by John Geist; Six Bagatelles, Op. 9, by Webern; *Mishima Quartet*, by Philip Glass; and *Op. 50's* by Steve Riffkin.

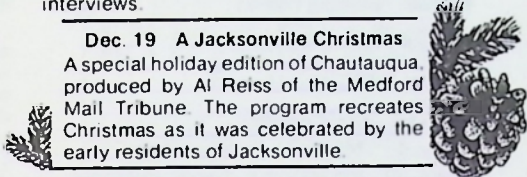
**9:00 pm Chautauqua!**

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly pro-

gram of literary readings, discussions, and interviews.

**Dec. 19 A Jacksonville Christmas**

A special holiday edition of Chautauqua, produced by Al Reiss of the Medford Mail Tribune. The program recreates Christmas as it was celebrated by the early residents of Jacksonville



**9:30 pm Faces, Mirrors and Masks**

This award-winning series introduces Latin American writers who are producing some of the most unusual and exciting fiction in the world.

**Dec. 6** Actor Richard Bauer portrays the multiple personas created by Juan Carlos Onetti, the brooding "Faulkner of Paraguay."

**Dec. 13** This program celebrates the vision of the late Cuban writer Alejo Carpentier, who established a distinctive Latin American perspective for the modern writers who followed him, including Gabriel Garcia Marquez.

**Dec. 20** Dramatizations illuminate the remarkable skills of the shy, mysterious Juan Rulfo, who wrote only two books, but nevertheless changed Mexican literature forever.

**Dec. 27** This program explores the works of journalist/author Elena Poniatowska, the most popular writer in Mexico today, who chronicles the lives and voices of the country's poor, its oppressed, and its women.

**10:00 pm Duck's Breath Homemade Radio**

A short dose of craziness from the Duck's Breath Mystery Theatre.

**10:02 pm Jazz Album Preview**

Showcasing some of the best and latest jazz.

**10:45 pm Post Meridian**

Jazz selected for a goodnight.

**2:00 am Sign-Off**



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# FRIDAY

\* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

Dec. 6 MAHLER: Symphony No. 9

Dec. 13 PROKOFIEV: *Romeo and Juliet*  
Suite No. 1

Dec. 20 BIZET: *L'Arlesienne* Suites

Dec. 27 BAX: Symphony No. 4

12:00 n KSOR News

2:00 pm Music from Washington

A series of chamber music performances from Washington D.C.'s Kennedy Center for the Performing Arts.

Dec. 6 The Brandenburg Ensemble, led by Alexander Schneider, performs works by Handel and Bach.

Dec. 13 Flutist Paula Robison and pianist Ruth Laredo perform works by Poulenc, Rachmaninoff, Schubert, Debussy, and Faure.

Dec. 20 Kenneth Jennings conducts the St. Olaf Choir in works by Schutz, Bach, Handel, Poulenc, Hystedt, Clausen, Schumann and Christiansen.

Dec. 27 Pianist Peter Serkin and violinist Yung Uck Kim perform a program of piano and violin sonatas by Mozart.

4:00 pm The Best of Marian McPartland

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Dec. 6 Dorothy Donegan attacks the piano with elbows and knuckles in "Darn That Dream" and "Stormy Weather," and joins McPartland in duets of "Lullaby of Birdland," and "Little Rock Getaway."

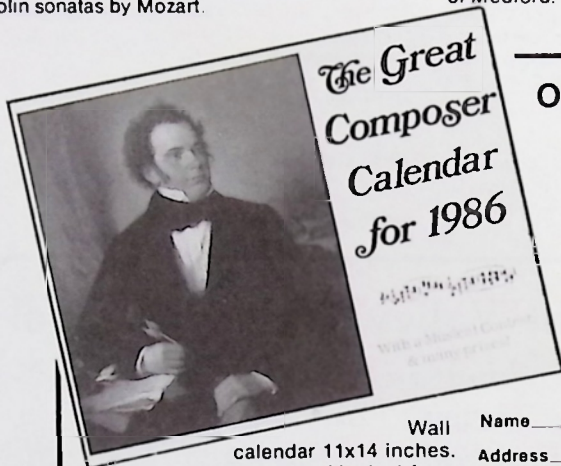
Dec. 13 Veteran keyboard artist Jess Stacy recalls his first job, at the age of 16 and his days with the Benny Goodman Orchestra. He plays "Dancing Fool," "Moon I Love," and "Autumn in New York."

Dec. 20 Oscar Peterson offers a rare glimpse into his private and professional lives, and displays his awesome technique in "Old Folks," and "Emily."

Dec. 27 Cabaret singer Bobby Short reminisces about vaudeville and early radio days, and solos in "Sophisticated Lady," and "Shout 'Em Aunt Tilly."

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.



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**6:30 pm Siskiyou Music Hall**

- Dec. 6** MOZART: Bassoon Concerto  
**Dec. 13** STENHAMMER: Symphony No. 2  
in G Minor, Op. 34  
**Dec. 20** CORELLI: Concerto Grosso, Op. 6,  
No. 8 ("Christmas")  
**Dec. 27** HAYDN: Minuetti da Ballo

**8:00 pm New York Philharmonic**

**Dec. 6** Erich Leinsdorf is joined by the Julliard String Quartet, and the New York Choral Artists in performances of *Music for Theater* by Copland; Schoenberg's Concerto for String Quartet and Orchestra; The Love Scene from *Romeo and Juliet* by Berlioz; and *Nocturnes* by Debussy.

**Dec. 13** Erich Leinsdorf conducts Stavinsky's Symphonies of Wind Instruments; Bach's Cantata No. 51, with soprano Kathleen Battle, and Beethoven's Overture and Incidental Music to Goethe's *Egmont*, Op. 84.

**Dec. 20** Zubin Mehta conducts Dances from *Danserye* by Susato; The Concerto for Viola, Strings and Continuo by Telemann; *Trauermusik* for Viola and String Orchestra, by Hindemith; Vivaldi's Concerto for Violin and Strings in C Minor; and Bruch's Concerto No. 1 for Violin and Orchestra in G Minor, Op. 26—All with Pinchas Zukerman as soloist! Also on the program: excerpts from Wagner's *Götterdämmerung*.

**Dec. 27** Zubin Mehta is joined by soprano Katherine Malfitano, mezzo-soprano Kimball Wheeler, and the New York Choral Artists in a program of Christmas music by Bach, Verdi, Mozart and Debussy.

**10:00 pm Duck's Breath Homemade Radio**

A Friday night dose of Duck's Breath humor.

**10:02 pm American Jazz Radio Festival**

KSOR brings you another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

**Dec. 6** Two of the finest and least-known pianists in jazz, Andrew Hill and Horace Tapscott, perform at the Kimo Theatre in Albuquerque, New Mexico, as part of the World Piano Summit.

**Dec. 13** The Sam Rivers Quartet performs live from Joseph Papp's Theater during the New York Shakespeare Festival.

**Dec. 20** The Dirty Dozen Brass Band highlights this program from New Orleans.

**Dec. 27** Jazz guitarist Charlie Byrd performs at the Judge's Chambers Club in Norfolk, Virginia.

**12:00 m Post Meridian**

Jazz to end the week.

**2:00 am Sign-Off**

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# SATURDAY

\* by date denotes composers birthdate

## 6:00 am Weekend Edition

NPR's new Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

## 8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:00 am **NPR News**

8:30 am **Diana Coogle Commentary**

9:00 am **Calendar of the Arts**

9:30 am **Ask Dr. Science**

9:45 am **Future Forward:**

Arts Commentaries for the 80's.

## 10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

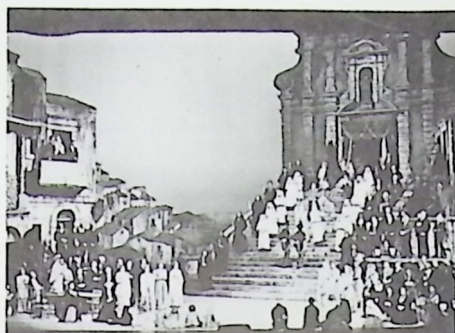
*Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.*

**Dec. 7 Parallels** Two versions each of "Weary Blues," "How High the Moon" and "Livery Stable Blues."

**Dec. 14 Bop Talk** Records with bop-type titles, such as "Ooh Bop She-Bam," "Bu-dee-daht," and others.

**Dec. 21 Bud Freeman Groups** Small group jazz by groups led by the outstanding tenor saxophonist Bud Freeman.

**Dec. 28 Shaw Plays Gershwin** George Gershwin compositions as played by Artie Shaw's 1945 big band. (Note: Today's program will begin at 9:30, due to the early opera air-time).



Mascagni's "Cavalleria Rusticana"

## 10:30 am Micrologus

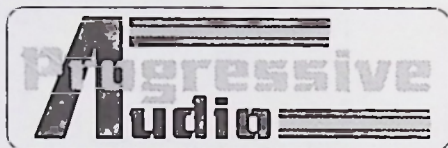
Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians. (NOTE: Micrologus will not be heard on December 14 and December 28, due to early opera air times.)

## 11:00 am The Metropolitan Opera

Another season of performances live from the stage of the Metropolitan Opera House in New York City.

*National broadcast underwritten by Texaco.*

**Dec. 7 Cavalleria Rusticana** by Mascagni, and **I Pagliacci** by Leoncavallo. Garcia Navarro conducts this popular double bill. The cast for *Cavalleria* includes Hildegard Behrens, Vasile Moldoveanu, and Richard J. Clark. The cast for *Pagliacci* includes Jeanette Pilou, John Vickers, and Sherrill Milnes.



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**Dec. 14** *Le Nozze de Figaro* by Mozart. James Levine conducts, and the cast includes Carl Vaness, Kathleen Battle, Frederica von Stade, Ruggero Rainaldi, and Thomas Allen. (NOTE: Early air time of 10:30 am.)

**Dec. 21** Manuel Rosenthal conducts a French triple-bill including *Parade* by Satie, *Les Mamelles de Tiresias* by Poulenc and *L'Enfant et les Sortilèges* by Ravel.

**Dec. 28** *Lohengrin* by Wagner. James Levine conducts, and the cast includes Eva Marton, Leonie Rysanek, Peter Hofmann, Leif Roar, Anthony Raffell, and John Macurdy. (NOTE: Early air time of 10:00 am.)



**3:00 pm December 21  
Oregon Symphony**

KSOR presents its second monthly Oregon Symphony broadcast. On this program are Haydn's Symphony No. 66 in E-flat; Mozart's Concerto for Flute and Harp, with soloists Dan Weiss, flute, and Jennifer Craig, Harp; and Rachmaninoff's Symphony No. 2 in E Minor. James DePriest conducts.

**3:00 pm Pittsburgh Symphony Orchestra**

A series of 26 new concerts from its 1984-85 "Season for a Lifetime." Guest conductors include Klaus Tennstedt, Leonard Bernstein, Antal Dorati, and Lorin Maazel.

**Dec. 7** Garcia Navarro conducts Beethoven's First Piano Concerto, with soloist Emmanuel

Ax. Handel's "Ariodante" Overture, and Rachmaninoff's Symphony No. 2 in E Minor, Op. 27.

**Dec. 14** Philippe Entremont is both conductor and soloist in Mozart's Piano Concerto No. 17 in G, K.453, and directs Rimsky-Korsakov's Russian Easter Overture; Bloch's *Schelomo* with cellist Anne Martindale Williams; and Ravel's *Rapsodie espagnole*.

**Dec. 21** Pre-empted by Oregon Symphony broadcast.

**Dec. 28** Zdenek Macal conducts Beethoven's Symphony No. 4 in B-flat, Op. 60; and Dvorak's Symphony No. 7 in D Minor, Op. 70.

**5:00 pm All Things Considered**

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

**6:00 pm A Prairie Home Companion**

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc.; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmeising Eye Surgery Center.

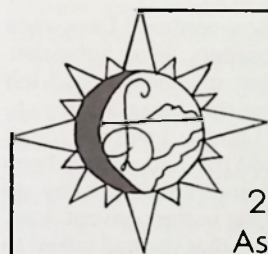
**8:00 pm A Mixed Bag**

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

**10:00 pm The Blues**

The program will occasionally feature the radio series "Harlem Hit Parade." Host: Leslie DeLorean.

**2:00 am Sign-Off**



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# Grudges, A Memoir

by Sandra Scofield

Two weeks out of three my grandmother came to the schoolyard at the northeast corner of the convent grounds. Those weeks she worked graveyard. She couldn't come the week she worked days, so on the Friday before she always gave me a dollar, bunched up, her hand to mine. I never told her I had trouble spending it. There was nothing to want (and no way to get it). I saved the money, considering Paris a distant possibility.

My grandmother had been doing this all year, September to April, since my mother took my little sister Faith out to Rankin where my father had been working more than a year. I didn't go. The nuns had begged my mother not to take me; I could stay for nothing. My piano teacher said I would have a private recital this year. My class teacher said there was a diocesan composition contest. (I won, writing about the martyr Maria Goretti, whose murderer — she forgave him before she died — was said to be a gardener for the Pope.) My mother didn't put up much of an argument; she did say, "I'm afraid I won't know you anymore." We all knew that West Texas was like a Saudi desert, vast and gritty, cultureless and heathen. What was there for a fine-boned, dark-eyed, sensitive wisp of a prodigy like me? I remember how softly my mother sighed; she looked off as though there were mountains on the horizon, and she said, "I suppose you might as well stay."

It was as if heaven had opened a side door and let me in. Convent life was full of secrets and ritual, smells of incense and wax, the creaking of a building already seventy years old. I didn't expect to miss my family: my father was remote, my sister pouty and young, my mother frail, given to days in bed. I had already discovered Dickens, and the thick rich soup of London life made my own existence seem hopelessly dull. It was the ordinariness of life I minded; boarding school took me to higher

ground, with its air of orphanhood, the Sunday hailstorms of lonesomeness, the cool spare rituals of an ordered life. The nuns were strict but almost never scolding; I craved their every approval. I rose in the dark with one or two older girls, to go to 6:30 Mass and kneel in front of all the sisters. I practiced piano on a baby grand. I wrote joyously, no matter what it was, and read like a starved child. I committed to memory everything I heard.

And there was the relief: I wasn't really leaving my grandmother. She lived across town in an overstuffed house I had spent more years in than out. With this arrangement, so sensible, given her work at the mill, I would have weekends of pure pleasure. She would drive me to the barbecue place for chipped-beef on a bun, and make Red Velvet Cake with cream cheese frosting. I'd watch television while wrapped in one of her quilts beside her on the couch. Everything I did was important to her, laden with a kind of double meaning. I might say, "We started a new art unit on perspective;" she would say in reply, "Your mother was always drawing, as a child." I would say, "We're starting our study of World War II," and she'd dig around in a chest and come up with a stack of newsclippings my mother had saved for such a day.

Imagine, then, how confused I was when the Mistress of Boarders, Sister Sebastian, told me gently that my mother had left explicit instructions that I was not to go to my grandmother's house. I was not to see her at all. Sister said this had already been explained to my grandmother, the day my mother delivered me to the convent door. Sister added, kindly, that she had talked to my grandmother herself, on the phone. "She's very happy that you stayed with us," she said. Her face shone, as if sympathy were a glaze; she knew that things always happen for the best.

I saw immediately that I was left afloat.

suspended between that mother and daughter who had been kicking a quarrel between them for as long as I could remember. I'm not even sure I thought there was anything odd about it; it was all I had ever known.

There were twenty girls in seventh grade. They fell neatly into two groups, one of twelve, the other — mine — of eight. The larger group was rowdy and sometimes a bit mean-spirited; they played tag and kickball, often bickered and threw someone out; they punched one another on the arm like boys. In class they had to be called by name to get them to answer. My coterie was of somewhat finer stuff, tender girls who tested one another's Latin declensions, exchanged compositions and scraps of art, wondered endlessly about the secrets of Fatima. Most recesses, we played Convent. We laid out our rooms with twigs and stones, and circumscribed an altar with great care. We were a contemplative order, we said; that meant we could not speak. Whole recesses went by without a word. We moved about in the Chinese shuffle of the old nuns, our palms together, our heads bent modestly. There was a young novice assigned to guard our play; she sat on a small bench under one of the few shade trees to survey us. If I looked up as she looked our way, she smiled. I never thought that she was amused. I knew she smiled with pleasure, seeing us, like her, with our minds on God.

One of the hot bright noons of September Mozelle Chambers said, sibilant from behind clenched teeth, "There's this old lady watching us. By the fence." Jennie Lennon said, "Shhh!" but the spell was broken; everybody had to turn and see.

I knew who it was before I saw her. The cyclone fence came to a height just above her belly; she gripped the smooth top bar as I walked toward her. When I saw the look on her face, when I remembered how she loved me, I knew why I hadn't worried about my mother's strange proscription. Nothing would keep my grandmother away

She wanted to know how school was, or at least that was what she asked. I told her that I was taking French with the high school juniors, and algebra with the ninth grade. She shook her head in a kind of disbelief. "I hope your mother's happy,"

she said. Actually I hadn't thought to tell my parents much of anything. I was busy where I was.

"I'll come tomorrow," she said. I hugged and kissed her and ran back to my friends. The novice was watching.

I understood that my grandmother would come each day and I depended on her for my emotional life. We exchanged kisses. She asked how I was. (I never thought to ask her.) At first I tried to think of something especially worthwhile to report, an accomplishment from the morning or the day before. I reported test grades and composition topics. I mentioned what I was reading. Slowly, over a number of visits, I realized that my grandmother didn't care what I said; I might have recited Sanskrit for all it mattered. After that I spoke of simpler matters. We had a toilet overflow and run into the boarders' dormitory. We found the tooth of an animal while we were looking for rocks. A pattern for the rest of our lives was set. Our dialogue was liturgical, a communion rite, and not conversation at all.

Our winters were characterized by bizarre fluctuations of temperature and condition. Rain often turned to ice. I said to my grandmother on one of the first cold misty days that I had left the basement where the others were playing, but someone would surely notice. And it was cold. If she had said, "But you must! If only for a moment!" I would have braved any weather for a quick cold clutch of mittened hands, but she said instead, "When it's too wet or cold, watch for me. If you need me, you can come out and wave." At first I was a little baffled, but all soon came clear. My grandmother drove her pea-green Chevrolet slowly around the block. I could run from this window or that to catch a glimpse. Every few seconds she waved.

The novice watched. I never spoke of it. She was bound by rules more stringent than the rest of us, and what she could ignore she surely could not deny. The whole conspiracy was a smudge on our souls; disobedience is a kind of sin.

Sister Frances, my music teacher, said to me one day in April, "The date is set, and you must call your grandmother." I was seated at the piano, and the notes of



my Beethoven Sonata seemed to wash down the page like ink in a rainstorm. I had stopped thinking about what the sisters thought of my noon meetings; it was obvious they were not going to put a stop to them. But now my chest burned with resentment toward my grandmother: didn't she know how she pulled me from the way it was supposed to be? She didn't just ignore my mother's wishes, that was the least of it; she made me know that I was willful and sly, and not the pious child I pretended to be at all.

Sister meant no reprimand. "She can't know how talented you are if she does not hear you," she said. When I stood she gave me a dime. "You can use the pay phone in the basement," she said, "when-ever you can reach her."

I went downstairs as soon as my lesson was done. It was five and my grandmother would be home; it was her week for days.

Her voice cracked like something dry. "Oh my, oh my," she said. I strained to make her understand. The date. The time. "My mother sent money for a dress," I said. "Sister Mary's sister is making it for me, white lace and a crinoline." My grandmother was crying in little gulps, like hiccups. I was suddenly eager to get away. The phone might burst into flames. Someone might come down the stairs.

Everything could change if my grandmother came to the recital.

"I can't, oh, oh," my grandmother wept.

"But why!"

"Your mother forbids it."

My mother was four hundred miles away. "She won't know."

"I wouldn't go against her. She's your mother, she has the say."

I wrote my mother, saying nothing of the recital, and asked if I might spend a weekend at my grandmother's house. I had not spoken to her about it at Christmas, when I went home, for she had been in bed almost all the time, sometimes with a pillow over her head. Now I wrote that I was lonesome; other girls went home on weekends. Once I had been the only one left. (It had been wonderful. I ate with the sisters, and learned to play backgammon with a novice. Nothing like that ever happened again.)

My mother wrote back in her elegant

curvy hand that a visit was out of the question. "You're too young to understand how wicked she is," she told me, "but I won't have it anymore."

We had lived with my grandmother off and on all my life; only the year before, when my aunt took my sister, and my mother was hospitalized for half a year, my grandmother and I lived wonderfully together. She worked days; I rode the bus back and forth to school. I had never noticed any wickedness. I could not bear to be so ignorant.

"What did you do?" I asked my grandmother when I called again. Now I knew it took only a dime and a few furtive moments below the dininghall. I could say things there in the dark, over the phone, that I knew I would not say at the fence.

My grandmother was offended. "Only everything I ever could to keep us all alive," she said.

"I don't understand!" I cried.

"It was what they did to her, or what she thinks they did."

"Who? Who?" I had to know.

"In the hospital." I could hear my grandmother's voice closing me off. "She had to blame someone, they said. She never really got well —" Her voice faded and then came back clear again. "Not Charlie, he never was the one to be responsible," she said of my father. "It was me she chose to hate instead."

The week before the recital I stood on a chair in the music room while Mrs. Sayres pinned my hem. The dress scratched and crackled as I moved slowly around. I thought about myself on stage. Who would come?

Sister Frances said there would be parents of other students, and music-lovers from the town. All the nuns would come.

When I told Sister Frances that my grandmother could not be there, she called her herself. "Who would think to turn her away?" she said. "She could be any nice lady, who will even know?" I could feel my heart unclenching. I had thought there would be nobody who loved me to hear me play Grieg. I tried to thank Sister. She put a finger to her lips. "I can't say more," she whispered.

The afternoon of the recital an orchid

was delivered to our door. Sister Frances pinned it to my dress. It was from my grandmother. An hour later another arrived, this one from my mother. I skidded off into a child's confusion. I began to cry.

Sister Frances said she'd put my mother's flower into the refrigerator. I could wear it on Sunday to Mass. "It will be very nice, dressed-up for God."

My grandmother didn't come. There was no surprise in that. A hundred things fell into place, some past, some future. We never spoke of it. On Monday she was at the fence. I leaned across and kissed her. "I didn't make even one mistake," I told her. She nodded. "I never thought it would be otherwise," she said.

Before my mother died, she had her picture taken by the photographer next door. They were strange pictures, with her nightgown draped off one shoulder to reveal her drooping breast. That is another story.

My grandmother cut the heads out of the photographs and threw the rest away. One head she put in a frame and set on a table beside the one Sister Frances had taken of me in my white lace dress. My mother's eyes looked right at you, no matter where you stood. I could never pass it without a look. I would see her face, my throat would catch. Sometimes I would go on. Other times I would stop and watch my mother's head as if it were something alive, floating out of time. I would think: She regrets so much not being there. She never really heard me play.

I saw how sad she was. "I might not know you anymore," she had said.

She had said, "I suppose you might as well stay."

**Sandra Scofield**, a Jacksonville writer, recently received a \$500 Second Prize for her story "Private Rites" in the Katherine Anne Porter Short Story competition. Her work has appeared in *Redbook*, *Cosmopolitan*, and other national publications, including *Stories for the Eighties* (Pushcart Press) soon to be published in paperback by New American Library. Both of her novels, *Natural Allies* and *Real Collisions*, are under consideration at publishers. "Grudges, A Memoir" appears here for the first time.

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Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.



## ARTS EVENTS

**For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon**

- 1 thru 3 Photo Exhibit: "Nature as Texture", color photos by Helga Motley.**  
Tues-Sat 1-5 pm  
Southern Oregon Historical Society  
Chappell-Swedenburg House Museum  
990 Siskiyou Blvd. (at Mountain)  
(503) 488-1341 **Ashland.**
- 1 thru 3 Exhibit: Stacie Smith Roe, block prints and oils; Lu Wells, oils and watercolors.**  
Wiseman Center Gallery  
Rogue Community College  
(503) 479-5541 **Grants Pass.**
- 1 thru 6 Exhibit: Works by Dorothy Hale**  
Hours: 8 am-5 pm Mon-Fri  
College Union Art Gallery  
Oregon Institute of Technology  
(503) 882-6321 ext. 431 **Klamath Falls.**
- 1 thru 12 Exhibit: Stacie Smith Roe, woodcuts and mixed media paintings; plus annual Christmas collection of new work by gallery artists.**  
Wed-Sat 10-6; Sun 11-2  
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505 Siskiyou Blvd.  
(503) 488-2562 **Ashland.**
- 1 thru 12 Exhibit: Geometry in Motion Afro-American Quilts**  
Mon-Thurs 8 am-9 pm; Fri 8 am-6 pm  
Stevenson Union Gallery  
Southern Oregon State College  
(503) 482-6465 **Ashland.**
- 1 thru 14 Plays: Six World Premieres**  
in repertory, 8 pm Tues-Sun  
New Playwrights Theater, 295 E. Main  
(503) 482-9236 **Ashland.**
- 1 thru 15 Exhibit: M.C. Escher's work**  
Fine Arts Gallery; Mon-Fri 1-5 pm or  
by special arrangement  
Unipqua Community College  
(503) 440-4600 **Roseburg**

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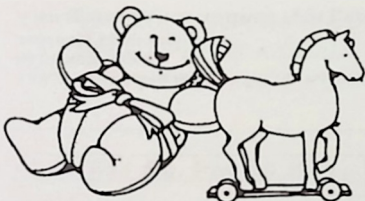
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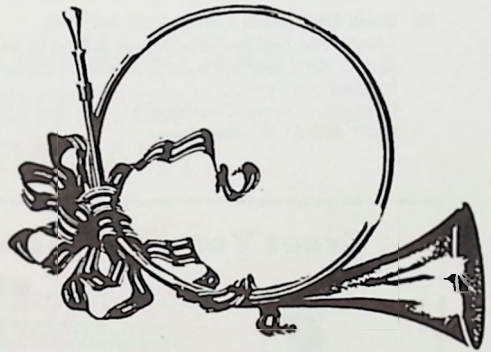
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- 1 **thru 24 Twelve Days of Christmas**  
complete schedule by calling  
(503) 482-3486 **Ashland.**
- 1 **thru 31 Christmas Doll Show**  
Lithia Creek Arts Gallery  
Hours: Tues-Sat 10:30-5; Sun 11-4  
31 Water Street  
(503) 488-1028 **Ashland.**
- 2 **Concert: Michael Gulezian,**  
**acoustic guitar and songs.**  
7:30 pm College Union  
Oregon Institute of Technology  
(503) 882-6321 ext. 431 **Klamath Falls.**
- 2 **Jury Day** Accepting fiber art work.  
10 am-6 pm. The Websters  
10 Guanajuato Way.  
(503) 482-9801 **Ashland.**
- 3 **Carolling by Minshall Theatre**  
"Past of Ebenezer" in Dickinson era  
costumes; 7:30 pm (refreshments)  
Southern Oregon Historical Society  
Swedenburg House.  
Siskiyou Blvd. at Moutain  
(503) 488-1341 **Ashland.**
- 3 **Jazz Concert**  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland.**
- 5 **Concert: Brass Choir**  
8 pm; Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland.**
- 5 **thru 8 Clayfolk Annual Pottery Show/Sale**  
Opening party: Thurs Dec. 5 6-9 pm  
Hours: 10 am-9 pm Fri-Sat; Noon-5 Sun  
Black Oak Village Shopping Center  
Barnett and Black Oak  
(503) 535-6700 **Medford.**
- 6 **Film: Watership Down**  
Klamath Arts Council at OIT Auditorium  
(503) 882-6321 **Klamath Falls.**
- 6 **Musical Program / Dinner: German Club**  
6 pm, UCC Campus Center  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 6 **Concert: Symphonic Band**  
8 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland.**



- 6 **and 7 Christmas Crafts Fair**  
Stevenson Union,  
Southern Oregon State College  
(503) 482-6461 **Ashland.**

- 6 **7, 13, 14, 20 & 21 Play: Death Trap**  
**Mystery by Linkville Players**  
Pelican Playhouse  
Lakeport Towers, 201 Main  
(503) 884-3829 **Klamath Falls.**
- 6 **7, 13, 14, 20 & 21 Play: Harvey**  
Comedy for all ages  
8 pm; Siskiyou Performing Arts Center  
(916) 842-1244 / 842-1577 **Yreka.**
- 6 **7, 8, 13 & 14 Opera:**  
**Amahl and the Night Visitors**  
8 pm, except 2 pm matinee on 8th  
Crescent Elk Auditorium,  
10th and G. Ticket information:  
(707) 464-1311 **Crescent City.**
- 6 **thru 24 Exhibit: Shelley Socalofsky,**  
**Tapestry Weavings**  
Noon-6 pm weekdays, 1-4 Sat.  
Umpqua Valley Art Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 6 **thru 31 Exhibit: "Picture That,"**  
**illustrations from children's books**  
**including Hader's 1930 Mother Goose.**  
Reception: Fri, Dec. 6 at 5:30 pm  
Hours: Tues-Fri 11-5; Sat-Sun Noon-4  
Coos Art Museum, 235 Anderson  
(503) 267-3901 **Coos Bay.**
- 7 **Exhibit & Peace Skate: "Forbidden Faces"**  
**posters. Local bands.**  
Oregon Coast Peace Alliance.  
Coquille Community Building.  
(503) 269-0055 **Coquille.**



- 7 **and 8 Concert: Handel's Messiah**  
Roseburg Concert Chorale  
8 pm Sat; 3 pm Sun  
Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 8 **Concert: SOS Choirs**  
4 pm, Music Recital Hall  
Southern Oregon State College  
(503) 482-6101 **Ashland.**
- 8 **Meeting: Watercolor Society**  
2 pm, Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**



- 9 **Umpqua Valley Writer's Assn.**  
Meetings suspended until further notice.  
(503) 672-2532 **Roseburg.**
- 9 **Meeting: Umpqua Valley Quilters' Guild.**  
10 am. Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 10 **Concert: Holiday Pops**  
UCC Music Department  
8 pm. Jacoby Auditorium  
Umpqua Community College  
(503) 440-4600 **Roseburg.**
- 10 **Concert: Rogue Valley Symphony**  
**Holiday Benefit.** 8 pm.  
Music Recital Hall  
Southern Oregon State College  
Tickets: Benjamin Franklin Savings  
and Loan or call  
(503) 482-6353 **Ashland.**
- 11 **A Christmas Carol by**  
**The Music Theatre of Wichita**  
7:30 pm COS Theatre,  
College of the Siskiyou  
800 College Avenue  
(916) 938-4462 **Weed.**
- 11 **Books and Bagels**  
12 pm in the Library  
Umpqua Community College.  
(503) 440-4600 **Roseburg.**
- 12 **Ballet: "The Nutcracker" by Eugene Ballet**  
Sponsor: Music Enrichment Association  
7:30 pm. Marshfield High  
School Auditorium  
(503) 269-7412 **Coos Bay/North Bend**
- 12 **Book Discussion Group** 5:15-6:15 pm  
Sponsored by Douglas County Library  
Book: *An Unsuitable Attachment*  
by Barbara Pym at  
Douglas County Courthouse.  
(503) 440-4310 **Roseburg.**
- 13 **thru 24 Play: "The Lion, the Witch, and**  
**the Wardrobe;" A Child's Christmas**  
**in Wales.** Actors' Workshop.  
American Legion Hall, 80 Winburn Way  
(503) 482-9659 **Ashland.**
- 14 **Drama: "An Evening with Mario"**  
**one-man show with Albert Alter,**  
**clown and mime.**  
8 pm. Harbor Hall.  
210 Second St., Old Town Bandon.  
(503) 347-9712 **Bandon.**
- 14 **Workshop: Clown & Mime Techniques**  
**taught by Albert Alter, clown and mime.**  
Free. Time TBA. Harbor Hall.  
210 Second St., Old Town Bandon.  
(503) 347-9712 **Bandon.**
- 14 **and 15 Ballet: Christmas Potpourri by**  
**State Ballet of Oregon**  
"Album" with Junior Company to original  
music by Webster Young; Second act of  
Coppellia; Excerpts from Beauty and  
the Beast; and Christmas Fanfare  
with music by Young.  
2 pm and 8 pm Sat; 2 pm Sun.  
Medford Senior High Auditorium  
(503) 482-4789 / 482-0193 **Ashland.**
- 14 **and 15 Annual Christmas Artfest**  
**Exhibit and Sale**  
Sat 10-6; Sun Noon-6  
Umpqua Valley Arts Center  
1624 W. Harvard Blvd.  
(503) 672-2532 **Roseburg.**
- 15 **Concert: "The First Nowell" by**  
**Ralph Vaughan Williams performed**  
**by Trinity Choir**  
Trinity Episcopal Church  
44 North Second St.,  
(503) 482-2656 **Ashland.**

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- 15 Ballet: "Nutcracker" by the Eugene Ballet**  
 2 pm and 8 pm, Jacoby Auditorium  
 Umpqua Community College  
 (503) 440-4600 ext. 691 **Roseburg.**
- 15 Christ in Christmas Celebration**  
**Music and art exhibits**  
 1-4 pm, Fine Arts Building  
 Umpqua Community College  
 (503) 440-4600 **Roseburg.**

- 15 Choir Musical**  
 4 pm; First Methodist Church  
 (503) 482-3647 **Ashland.**
- 17 Concert: Roseburg High Christmas Music**  
 7:30 pm, Jacoby Auditorium  
 Umpqua Community College  
 (503) 440-4600 **Roseburg.**
- 19 Meeting/Potluck:**  
**HandspINNers and Weavers joint:**  
 Call for time.  
 Umpqua Valley Arts Center  
 1624 W. Harvard Blvd.  
 (503) 672-2532 **Roseburg.**
- 20 Christmas in England**  
 6 pm and 8:30 pm; Dinner/Music  
 Campus Center Cafeteria  
 Umpqua Community College  
 (503) 440-4600 ext. 691 **Roseburg.**
- 20 Concert: Arlette Irving, keyboard**  
 Noon, Whipple Fine Arts Theatre  
 Umpqua Community College  
 (503) 440-4600 **Roseburg.**
- 20 and 21 Christmas Opera:**  
**Amahl and the Night Visitors**  
 7:30 pm, Music Recital Hall  
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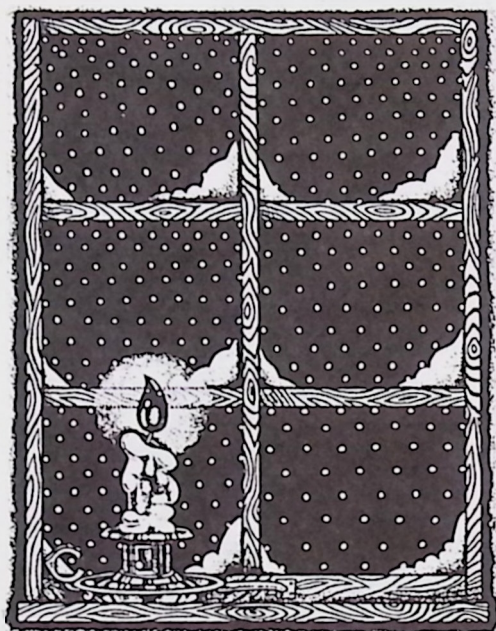
### *Prairie Home Companion*

## *The Mail Tribune*

### *Prairie Home Companion*

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### **Guide Arts Events Deadlines**

January Issue: November 13

February Issue: December 16

Mail To: Arts Events, KSOR Guide  
1250 Siskiyou, Ashland, OR 97520

### **Calendar of the Arts Broadcast**

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts  
1250 Siskiyou, Ashland, OR 97520



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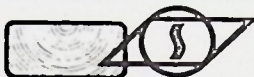
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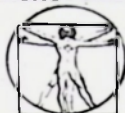
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